V m
531

ENCÆNIA MUSICES.

SEU

OPVS PRIMVM MVSICALE

A

DVODECIM SONATIS

CVM

QVINQVE ET PLVRIBVS INSTRVMENTIS

PER THONOS SELECTIORES.

AVTHORE

A: R: P: ROMANO WEICHLEIN,
ORDINIS S: BENEDICTI,
PROFESSO LAMBACENSI,
NATO AVSTRIACO LYNCENSI.

Brossard.
Partes. 8

N°. 445.

VIOLINO I.

OENIPONTI, ANNO M. DC. XCV.

Typis & Sumptibus

JACOBI CHRISTOPHORI WAGNER, Cæs. Aul. Typ.

IMPERATORI CÆSARI LEOPOLDO I. SEMPER AVGVSTO, PIO, FELICI, VICTORI, AC TRIVMPHATORI FELICISSIMO: PATRI PATRIÆ,

Et

Vigilantiſſimo publicæ Salutis Conſervatori.

Germaniæ, Hungariæ, Bohemiæ, Dalmatiæ, Croatiæ, Sclavoniæ, &c. Regi: Archiduci Auſtriæ, Duci Burgundiæ, Comiti Tyrolis, &c. &c.

Auguſtiſſime, Potentiſſime, ac Invictiſſime Imperator.

NOtas Diademati, pauſas coronato Capiti, ſuſpiras tantæ Majeſtati nectere, vix non informe, ac indecorum eſſet, niſi ſcirem univerſam mundi hujus machinam harmoniacis undiquè inſtructam Chordis, eamquè ſuaviſſimo Muſicês concentu ubiquè reſonare. Nam ſi primò conſiderationis vela expandere velimus in immenſum illum ſanctiſſimæ ac individuæ Trinitatis Oceanum, concordem quandam harmoniam, & harmoniacam concordiam, Patrem generantem Filium, Filium generatum à Patre, & Spiritum Sanctum à Patre & Filio tanquam âb uno principio ſpiratum comperiemus, ac tametſi tres ſint diſtinctæ chordæ, quarum quælibet differenti perſonarum reſonet thono & ſono, unicum nihilominus efformant concentum, unicam harmoniacam conſonantiam inexplicabilis, ac indiviſibilis unionis, & eſſentiæ. Etſi à primis increatis tranſeamus ad creatas, & nobiliores mundani hujus inſtrumenti chordas, Angelos loquor, hos à *Socrate apud Platonem in Republ:* Sirenum condecoratos titulo perſpiciemus, non temerè, quia ſonoræ cœleſtium ſphærarum Machinæ exiſtunt motores, ac ſinguli ſingulos, gubernando orbes ſuavem conficiunt concentum. Ad eandem harmoniam, & Muſicam quis non videt ſpectare cœlos, pertinere elementa? De primis quidem ait facundiſſimus *Cicero de Natura Deor: Tantus eſt ex diſſimilibus motibus cælorum concentus, ut cum ſumma Saturnus refrigeret, his interjecta Jovis ſtella illuſtret, & temperet.* De ſecundis verò *Homerus & Plato:* Elementorum harmonia tali cum artificioſâ conſonantiâ compoſita eſt, ut mirum non ſit, ea & in mixtis, & in propriis locis ſummâ cum pace ſuaviterquè quieſcere, *Undè Boëtius:*

Tu numeris elementa ligas, ut frigora flammis,
Arida conveniant liquidis, ne purior ignis,
Evolet, aut merſas deducant pondere terras.

Hinc & quotidiana nos edocet experientia, in homine microcoſmo perfectam inveniri harmoniam & conſonantiam; omnis autem creaturæ aliquid habet homo, *ait Divus Gregorius homil: 29.* habet namquè commune eſſe cum lapidibus, vivere cum arboribus, ſentire cum animalibus, intelligere cum Angelis. Non fallunt igitur, nequè falluntur, quotquot univerſum hoc in ſuavem tranſire aſtruunt harmoniam, & Muſicès concordiam. Teſtatur Divus *Athanaſius*, invictiſſimum Iſraëlitarum Principem, & Ducem ad Imperium & Sceptrum non aliâ ex ratione evectum, quàm quia Cytharam pulſare noverat: David Cytharædus, ex cujus artificioſo contactu & pulſu deveniebat in myſticum Cytharæ pulſum & ſonum, in probam nimirùm optimè gubernandi notitiam; hinc & noſtris temporibus, ac uſque hodiè Regia, & Auguſta Capita, aut callent Muſicam, aut eius ſummoperè reverentur artem, & harmoniam. Habet hoc ſpeciale DOMVS AUSTRIACA, quod in hoc artis genere palmam cæteris præripiat, utì totum demiratur Romanum Imperium, orbisquè ſuſpicit univerſus, dum eius Virtutum continuò experitur ſuaviſonas chordas, in incommodis præcavendis mirabiles ſolertiæ triplas, in rebus agendis ſummæ prudentiæ Cappriccias, infractæ, conſtantisquè adversùs ſiniſtra ſentientes fortitudinis animi ſeſquialteras, in dandis, & decidendis Conſiliis incomparabilis maturitatis Doublas, ingenij ſolertiſſimi, ac maximæ dexteritatis de reportando contra hoſtium inſidias glorioſiſſimo triumpho mirabilia novæ inventionis Contrapuncta, plurimas invictæ patientiæ pauſas, infinitas ardentiſſimæ devotionis ſuſpiras, &c. ut adeò mirum non ſit, hanc Melodiam cunctis adplacere, cunctis arridere, omniumquè aures ſuaviſſimè demulcere. Sanctiſſimus meus Ordinis Fundator Patriarcha BENEDICTVS, adhuc in utero matris ſuæ geſtiens, tanquam nobiliſſima Philomela, orta ex Sanguine DOMÛS AUSTRIACÆ, jamjam per omnes thonos cantare, ac huic Auguſtiſſimæ Proſapiæ Triumphos & Victorias contra omnes inimicos præludere cepit, quaſi præſagire volens, DOMUM AUSTRIACAM cum ſuo ſanctiſſimo Ordine, ac Ordinem ſuum cum DOMO AUSTRIACA juxta promiſſionem Divinam uſquè in finem mundi ſtare; hinc âb hâc Auguſtiſſimâ Domo plurima hujus ſanctiſſimi Ordinis Monaſteria, aut funditùs erecta, aut munificentiſſimè dotata, ac reſtaurata ſunt, quaſi ut ſigna perpetui, & indiſſolubilis amoris, gratiæ, & ardentiſſimi affectûs. Vnicum in medium & teſtem adducam Monaſterium meum LAMBACENSE, ut gratias loquatur, quas infinitas accepit per iteratas amœniſſimas præſentias Auguſtiſſimæ Veſtræ Majeſtatis, ubi dulciſſimæ gratiarum Melodiæ abſque pausâ unicâ copioſè audiræ fuerunt, dum ſubmiſſiſſimæ gratitudinis, ac devotionis notæ tùm in Eccleſiâ, tùm ad tabulam à nobis unanimiter reſonârunt. Vt itaquè impoſterum, ac perpetuò reſonent, has præſentes qualiter qualiter reſona..tes Sonatas Auguſtiſſimæ Veſtræ Majeſtati humillimè offerre, ac dedicare auſus ſum, ſpe firmiſſimè ceptâ, eaſdem in Auguſtiſſimâ Veſtrâ Majeſtate Virtuoſiſſimum Capellæ Magiſtrum inventuras, à quo hanc unicam ſupplex efflagito gratiam, quatenus batturando & me, meúmque ſanctiſſimum Ordinem continuâ gratiâ regere, protegere, ac conſervare dignetur. Ita dabam, & vovebam ex Sabionâ

Numini, Majeſtatiquè Tuæ

Submiſſiſſimus, devotiſſimus Cliens & Servus

P. Romanus Weichlein, Ord: S Benedicti, Profeſſus Lambacenſis, natus Auſtriacus Lyncenſis.

AD PHILO-MVSVM.

Candide Philo-Muſe, præſentes Sonatas, quas in tui honorem, utilitatem & Commodum elaboravi, ſiniſtro nè reſpicias oculo, ſed auribus potius accommoda, & artem, & ſuavitatem ſimul experiêris. Compoſui quidem eas ſtylo aliqualiter prolixiori, ut juxta tuum libitum in iis dividere; ſeu abrumpere, vel protrahere poſſis. Caterùm nil productionis Maniera præſcribo, ſed omnia tuæ diſcretioni relinquo, & hæc Encænia Muſicês *novâ tunicâ induiſti. Aſt, quamvis me minimè lateat, plura jam ante â virtuoſis Chelyſtis ſimilia opera Typis vulgata eſſe, quæ ſuâ ſemper ſtant laude, & merito, nihilo ſecius tamen, cùm verum ſit, mundum varietatibus delectari, ſpero per præſentes me quid non ingrati operis feciſſe, ac ideò plura ſuo tempore, & quidem Dijs faventibus, proximè aliquot Miſſas ſtylo rariori in lucem daturus. Interim has probans vive, ac optimè ſemper vale, mei toties quoties has intuens amicè memor.*

P: R: W: Ord: S: Bened:
P: L:

N: B:

UBi habentur Gambiſtæ, poterunt in primâ, tertiâ, ſextâ, & undecimâ Sonatâ loco Violarum perpulchrè Gambæ adhiberi.

ADMODUM REVERENDO ET RELIGIOSISSIMO PATRI IN CHRISTO

P. ROMANO WEICHLEIN

Sacri Ordinis Sancti BENEDICTI Professo Lambacensi

Selectos Synphoniarum Modulos
In lucem Publicam Emittenti
Ita applaudit.

Cæsarea Musica Oenipontana.

Carmina Pierides cohibete sonantia. Plectrum
Non ultra violens Thrax Citharœde move
Quique tuo trâxsti rupes modulamine vates
Pectere dulciloquæ desine fila lyræ
Nil opus Orpheâ, sistit quæ flumina, chordâ
Nil, quæ agat in choreas Monstra marina, chelj
Qui modò Germanis surgit ROMANVS *in oris*
Musicus, hic quevis thaumata vestra patrat
Orpheus in sylvis, inter Delphinas Arion
Amphionque inter Marmora solus hic est.
Inter & æquoreos Siren suavissima fluctus
Quin reliquos inter solus Apollo Deos
Iste sua flectit duris horrentia saxis
Pectora, & undisfluos colligit arte sinus
Iste suis Modulis curarum mitigat æstus
Et fugat harmonicis agmina mæsta fugis
Iste animat lapides, animatque Celeusmate ligna
Exhilarat homines exhilaratque feras
Vis scire Aulædo hoc cupiat quid Musica nostra
Ut sit tota auris Musica nostra cupit.

IN parem Rev. ac dilect^mi P. Authoris laudem.

Musica cum flectat cantu, modulamine, plectro;
Et tribus his doceas, sit tibi trinus honor.
Perge diù felix notis clarescere mundo,
Sic ROMA*nus* AMOR *nomine rèq; manes.*

affectuosissimus Ord. Confr.

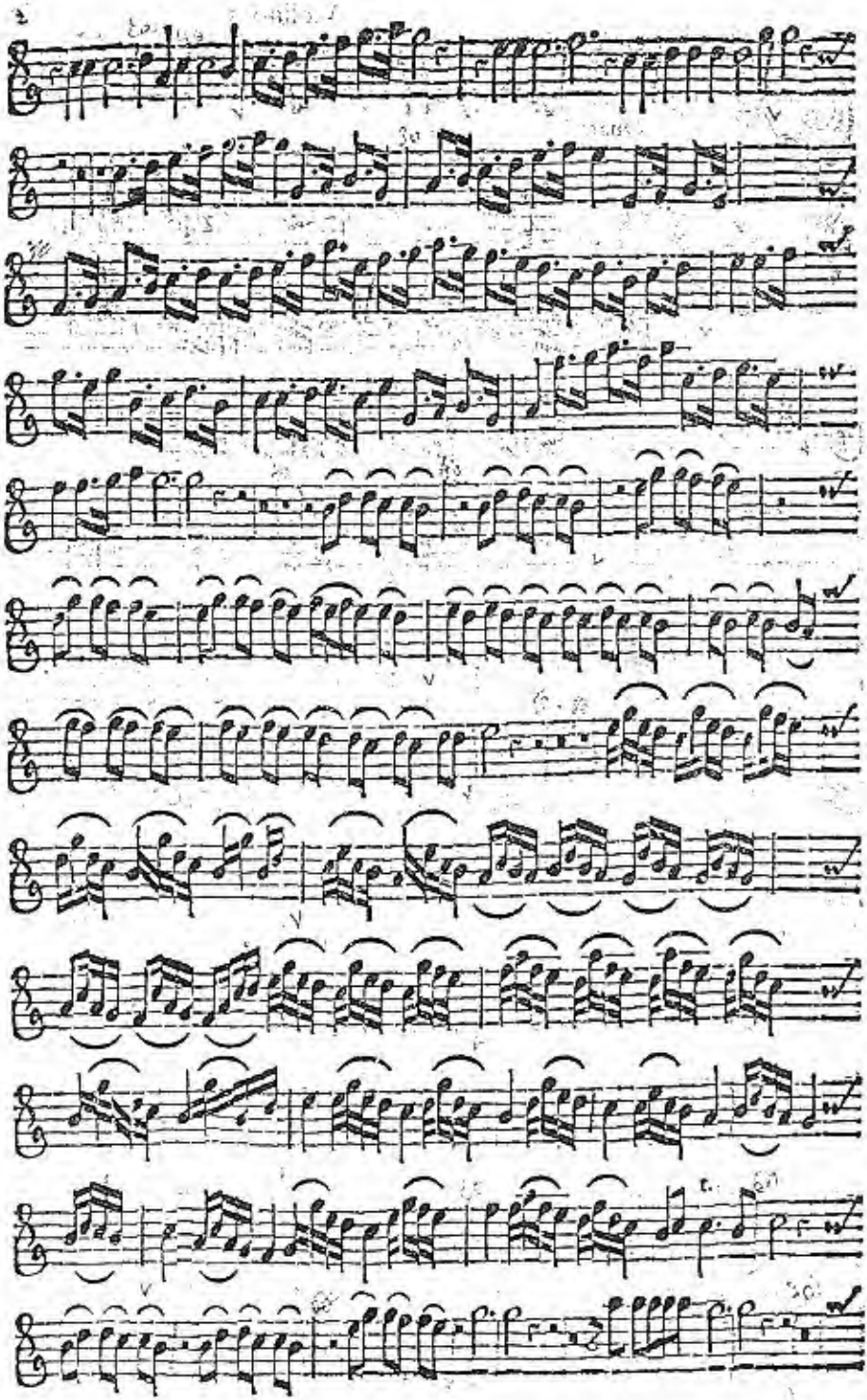
P. Bonifacius Schneid Prof. Priffilingatus ac p: t: Conf: & sup: Sabionensis.

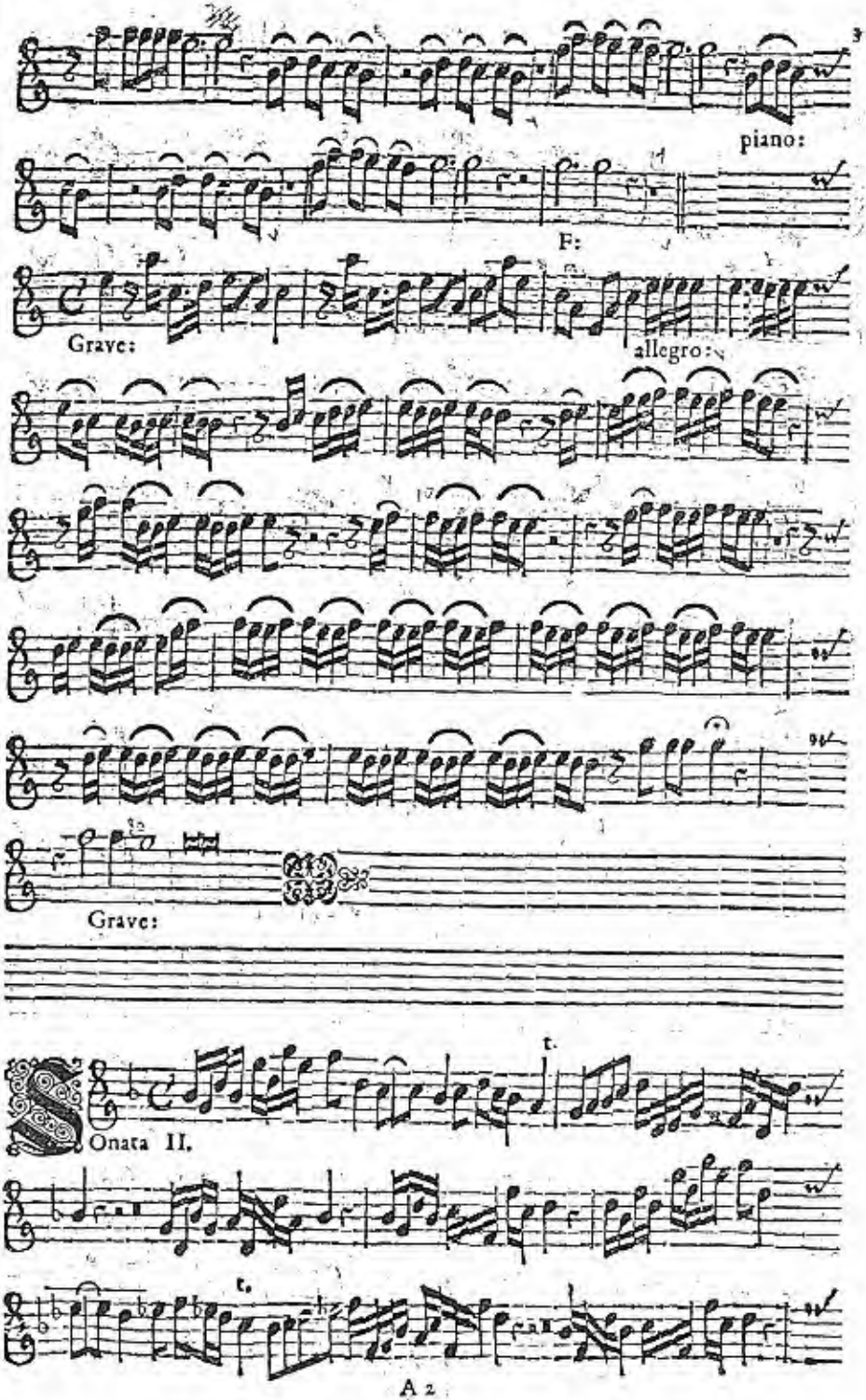
Adm. Rev. Relig^mo ac amant^mo suo Germano eadem Encomia dicunt infra nominati.

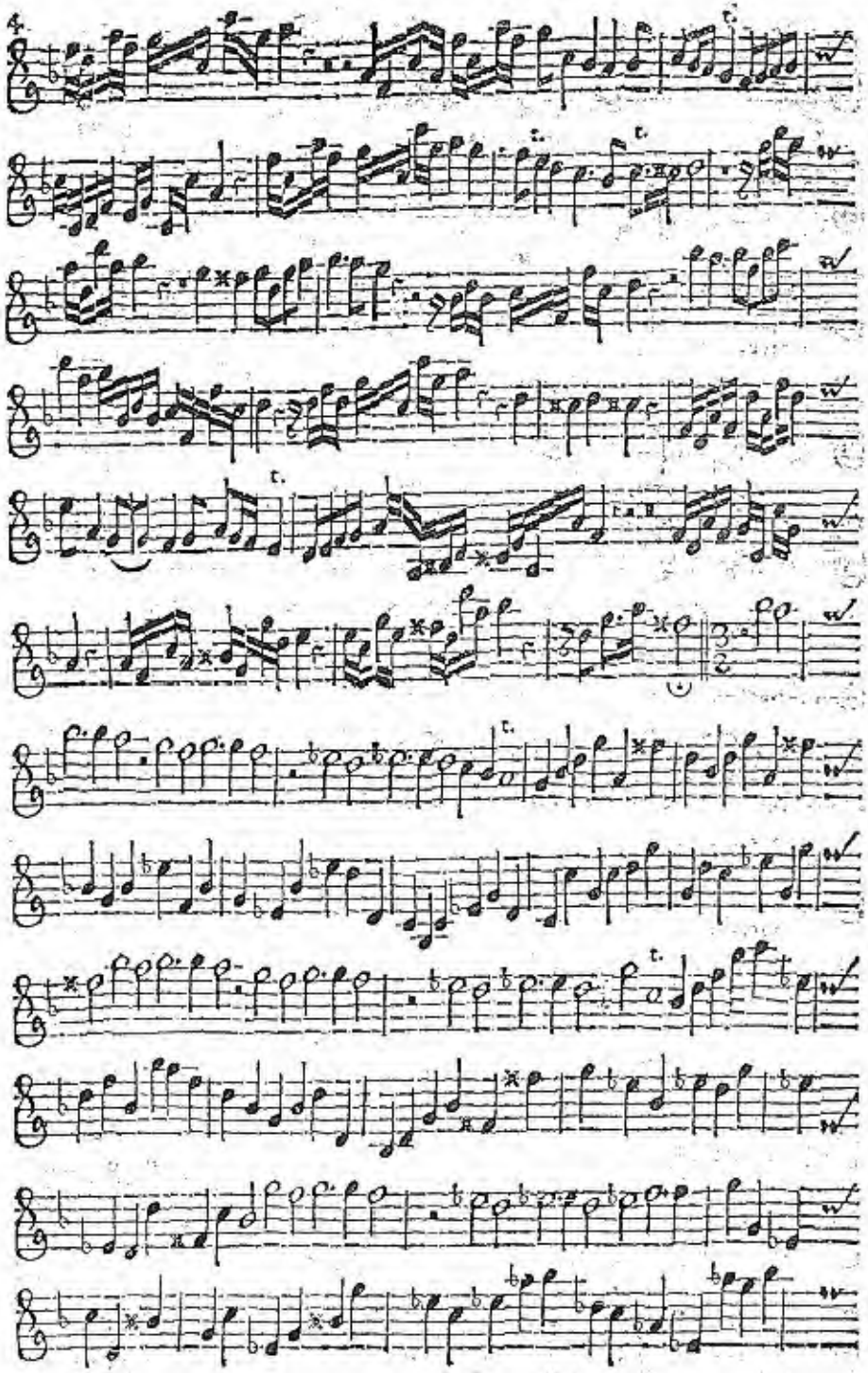
*Romani laudes totus si dixerit æthe*R,
*Orbi quas gignit partus, apprimè memen*O:
*Millia Myriadum vix talem ludere Musa*M,
*Aut nec Parnassum dicent sic tangere plectr*A,
*Nullus non docuit, qui vix habet omine Nome*N,
*Uili non cedet, quia nequit rumpere Corn*U:
*Scis? Romana fides, dic nonnè fides super omne*S?

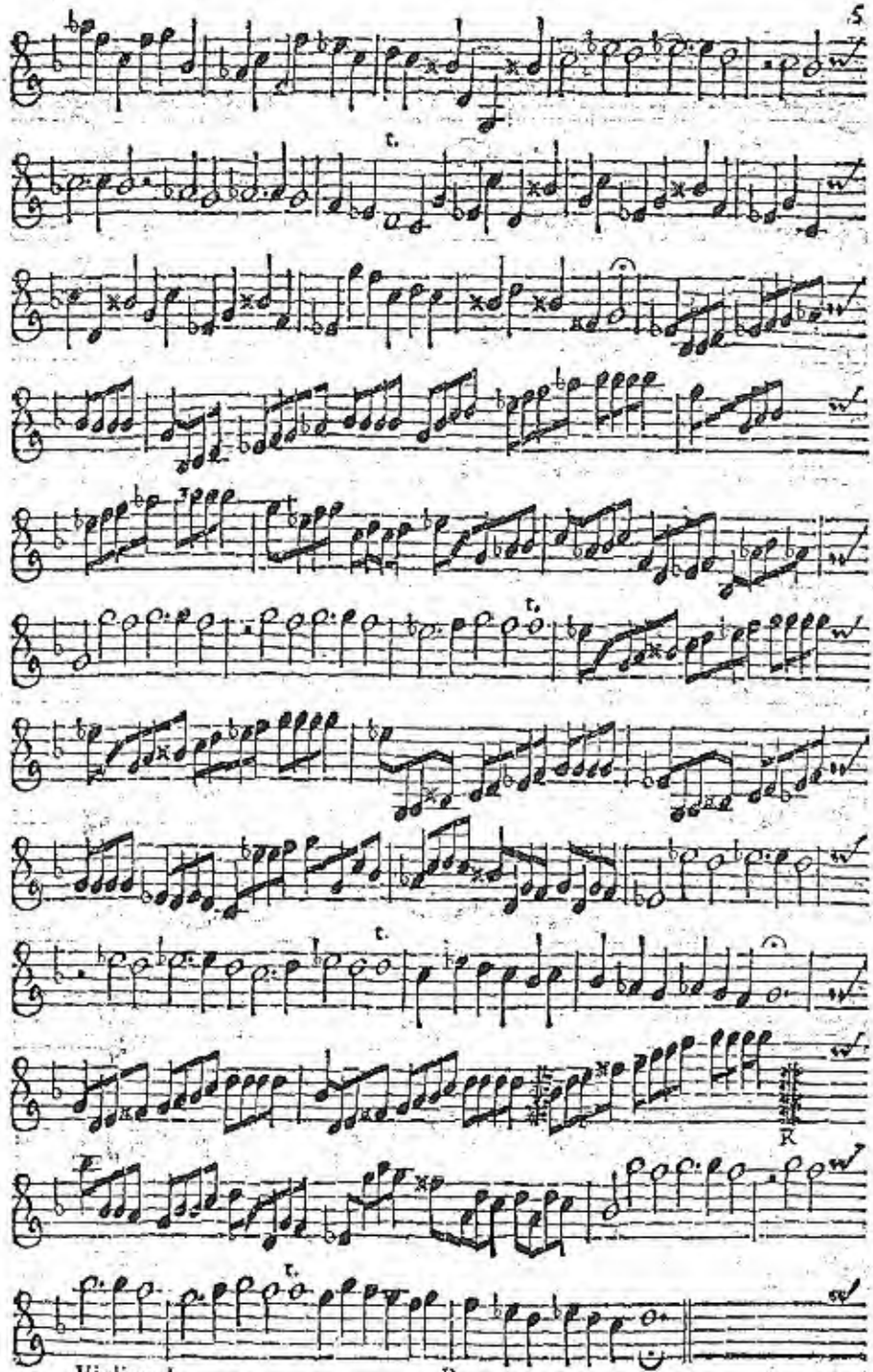
Franciscus & Constantinus Weichlein germani Fratres.

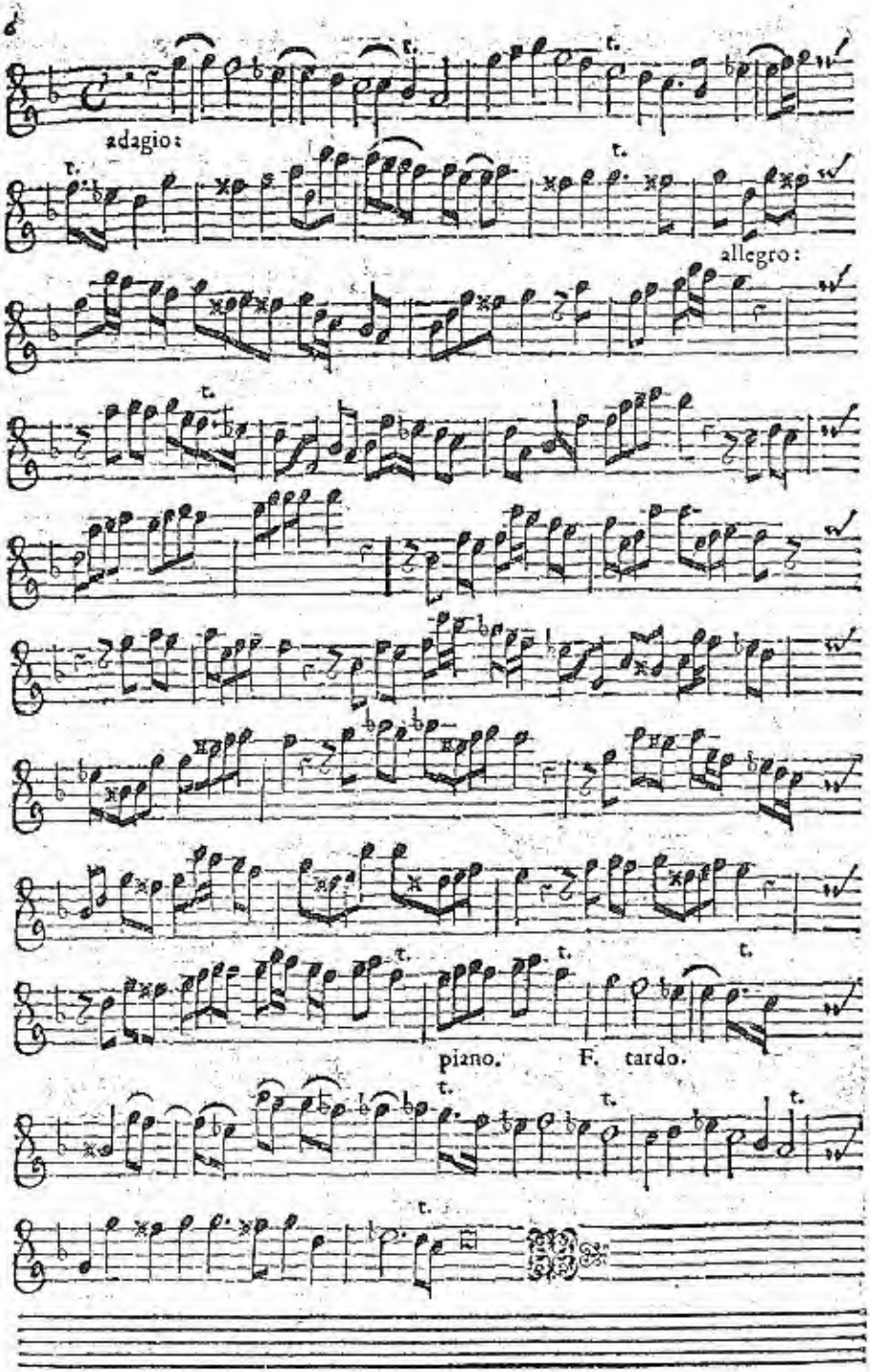
Onata I.

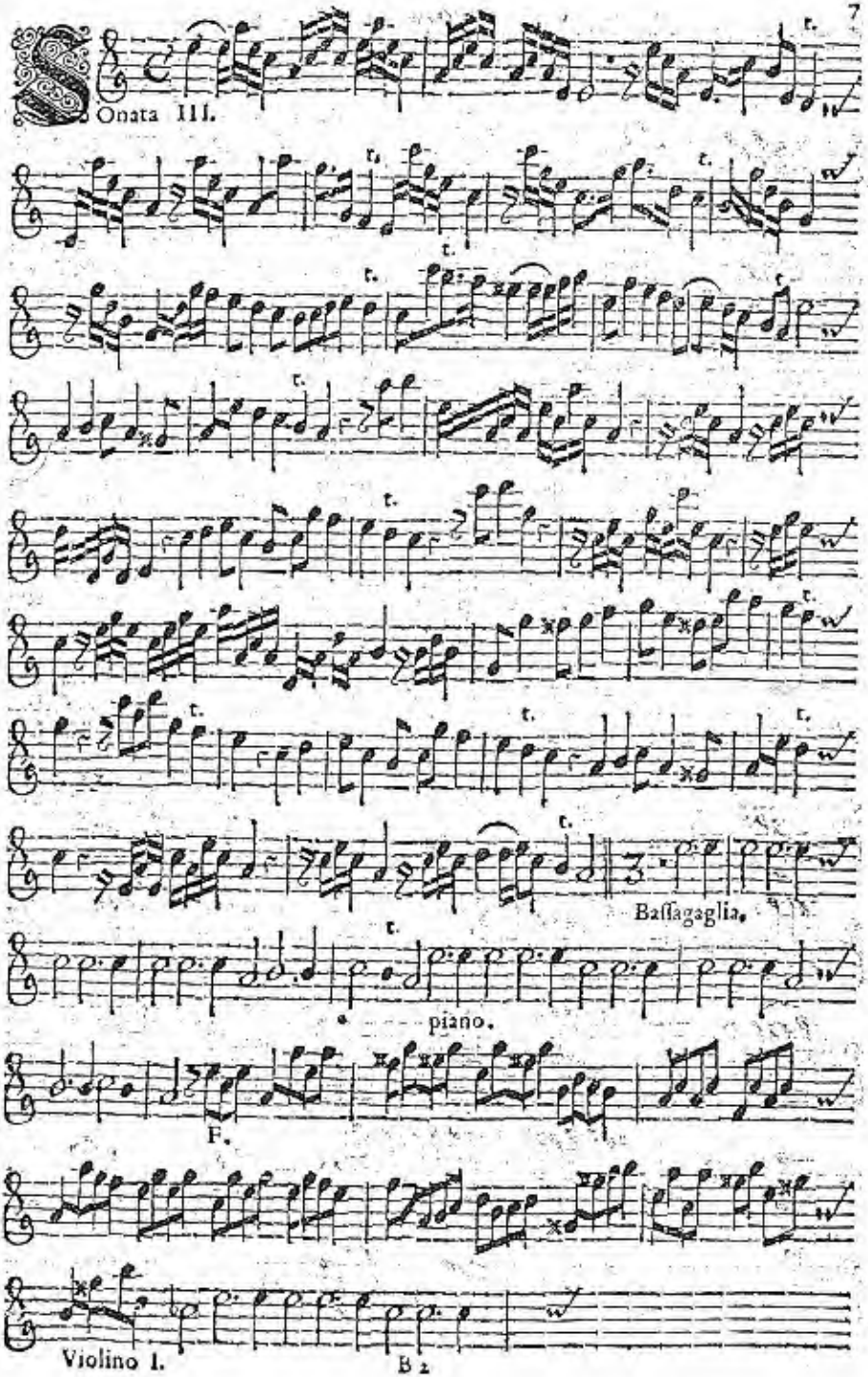


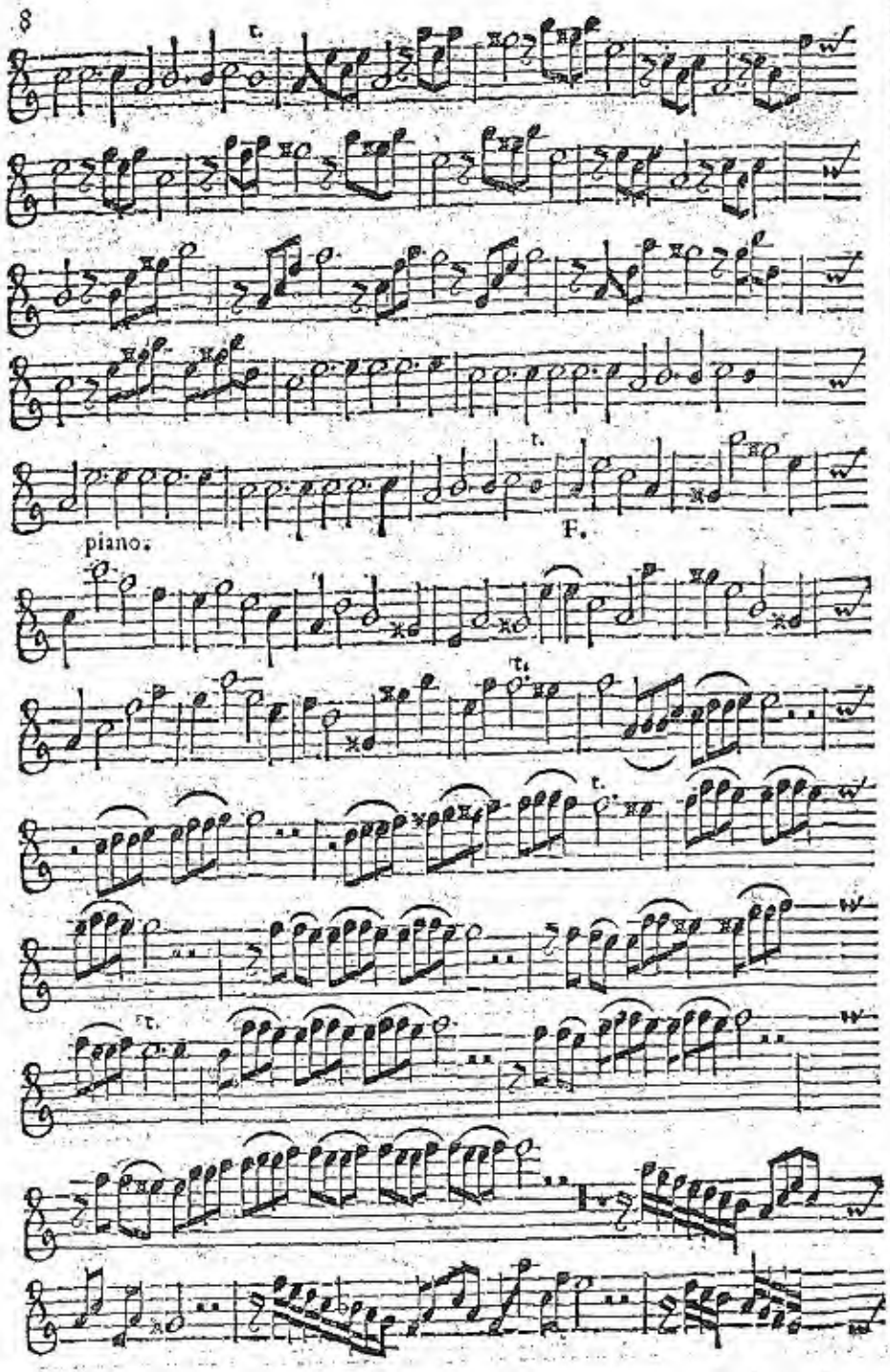

piano:
F:
Grave:
allegro:
Grave:
Onata II.
t.
t.

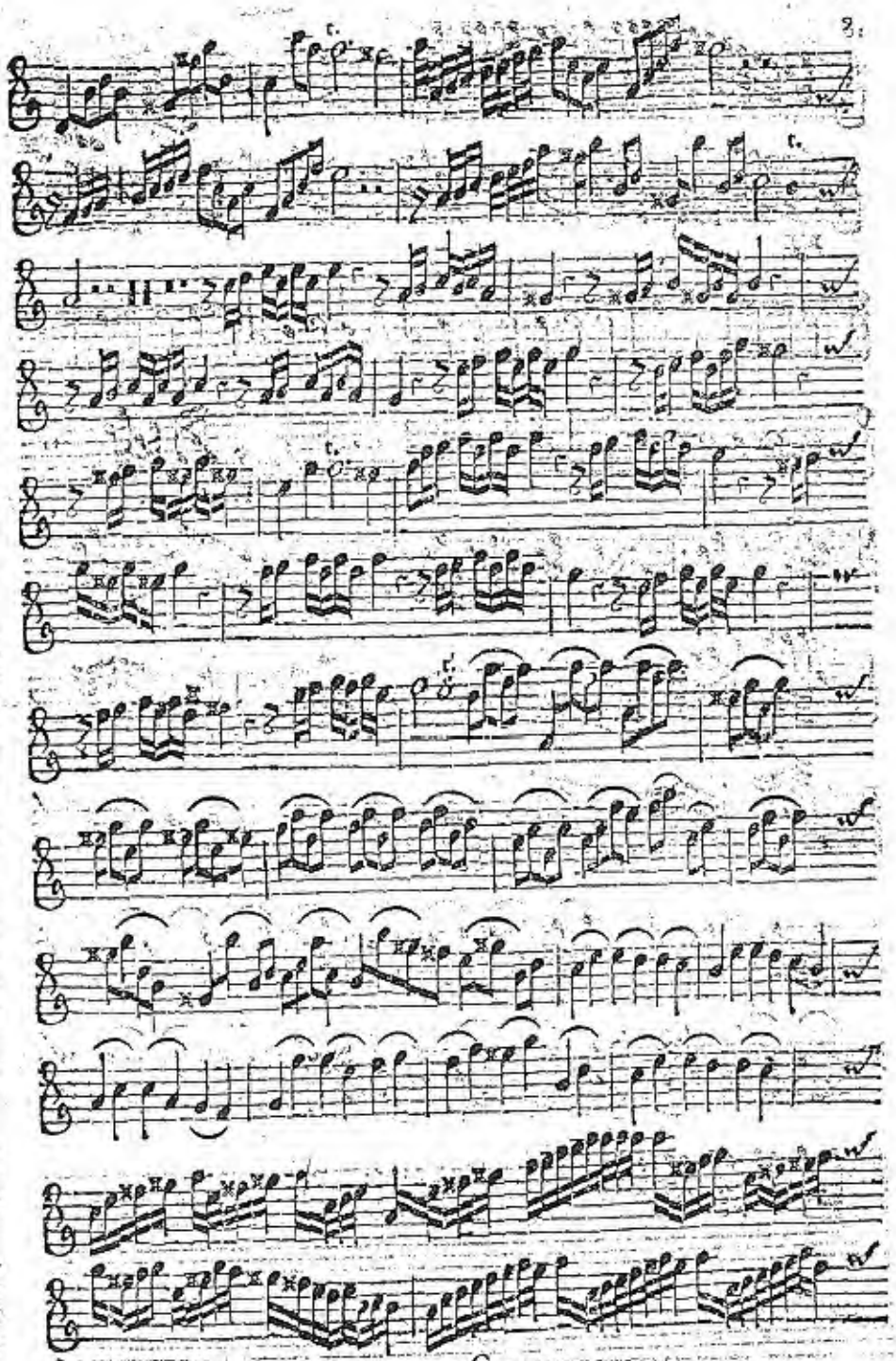


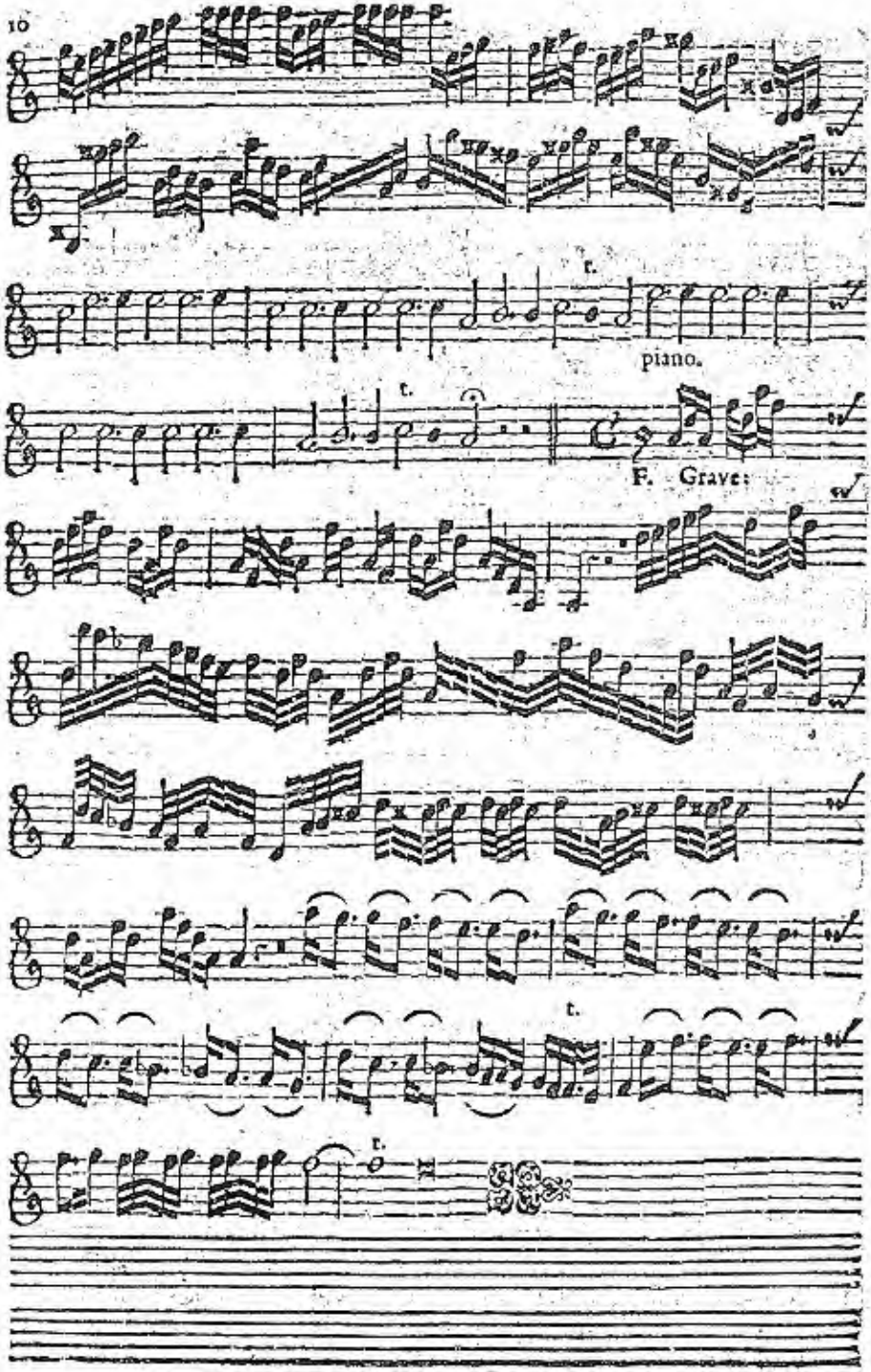

tr.
R
Violino I.
B

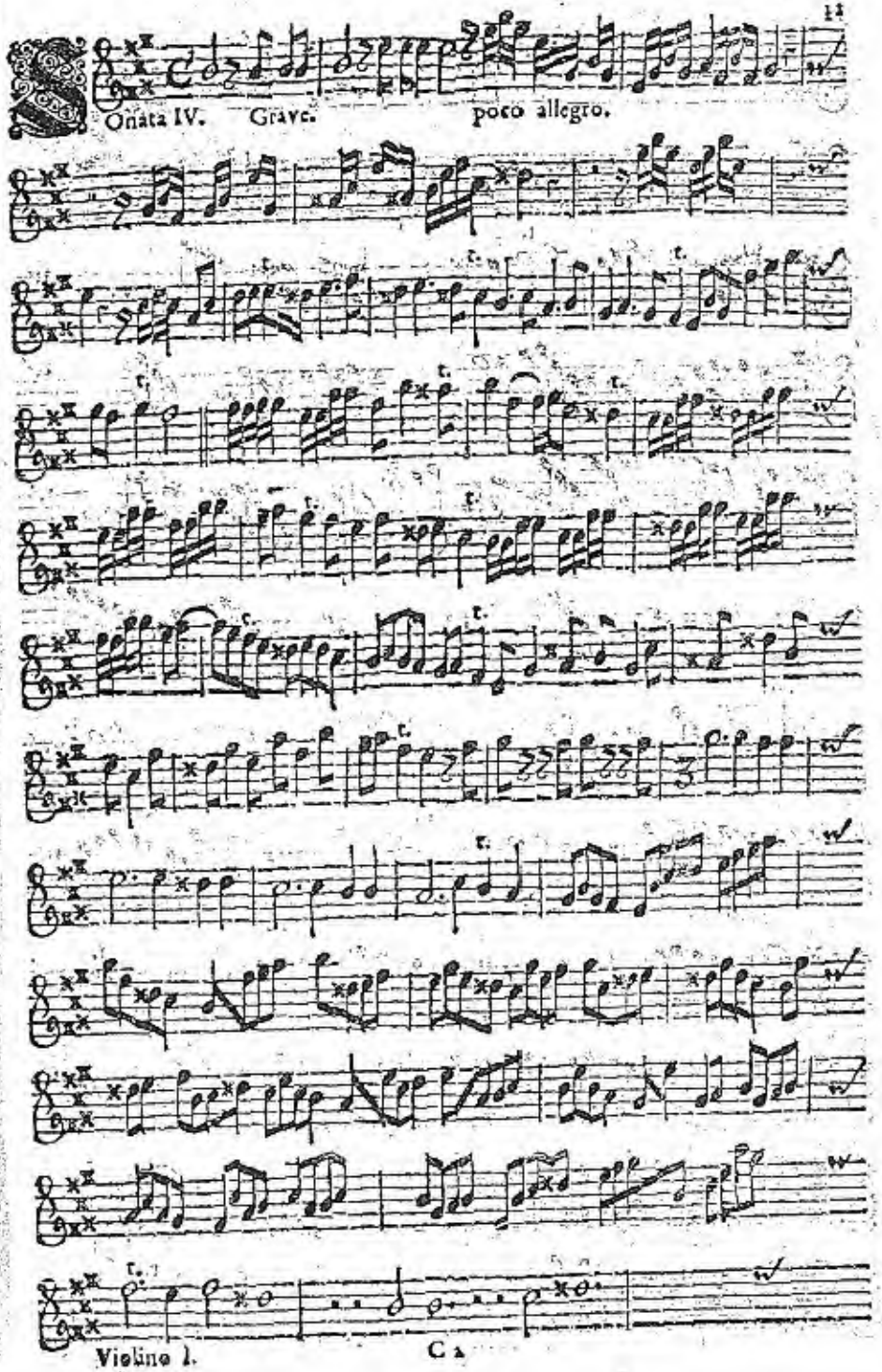

adagio:
allegro:
piano.
F. tardo.

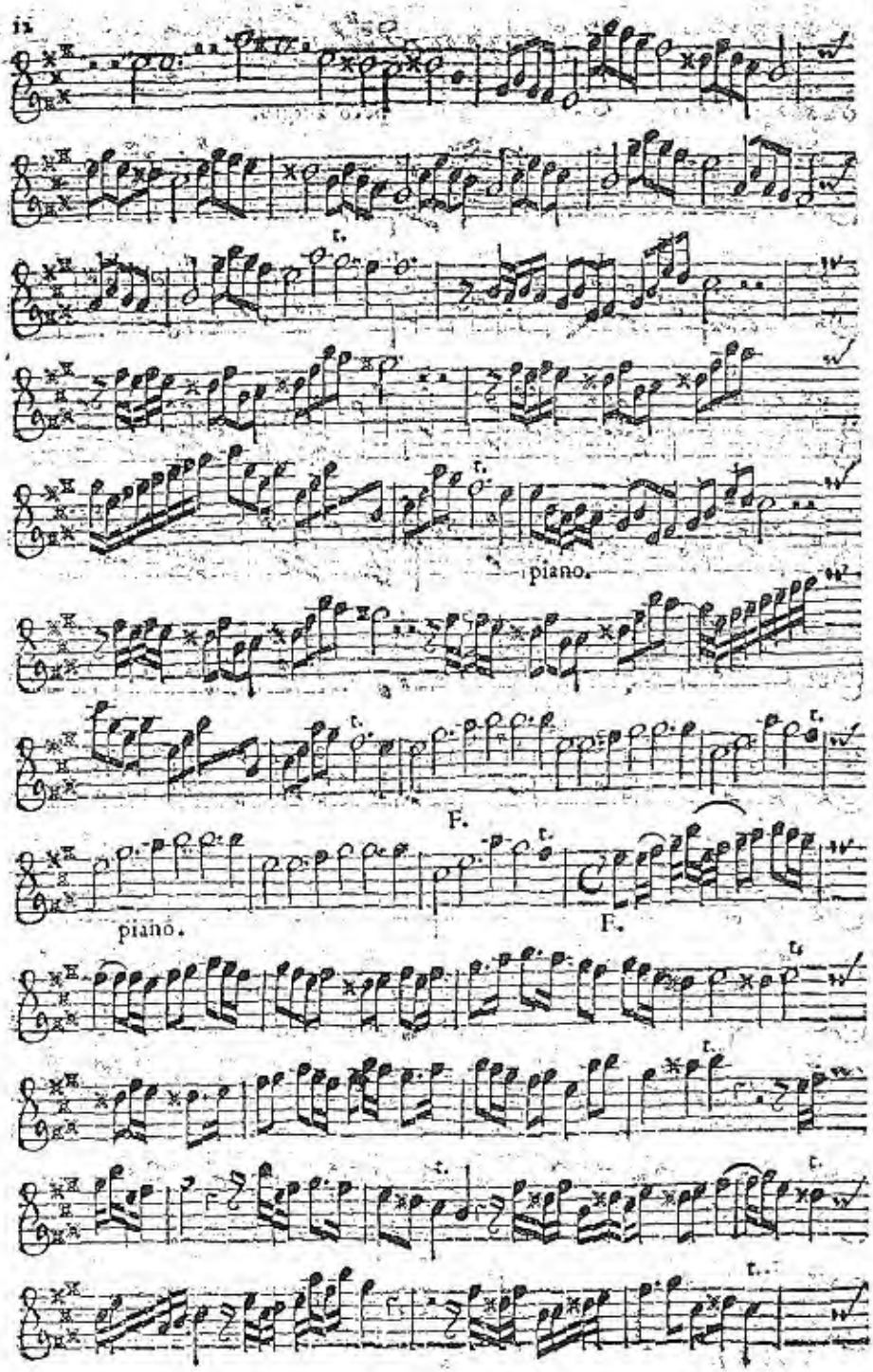

Onata III.
tr.
Baſſagaglia.
piano.
F.
Violino I.
B 2

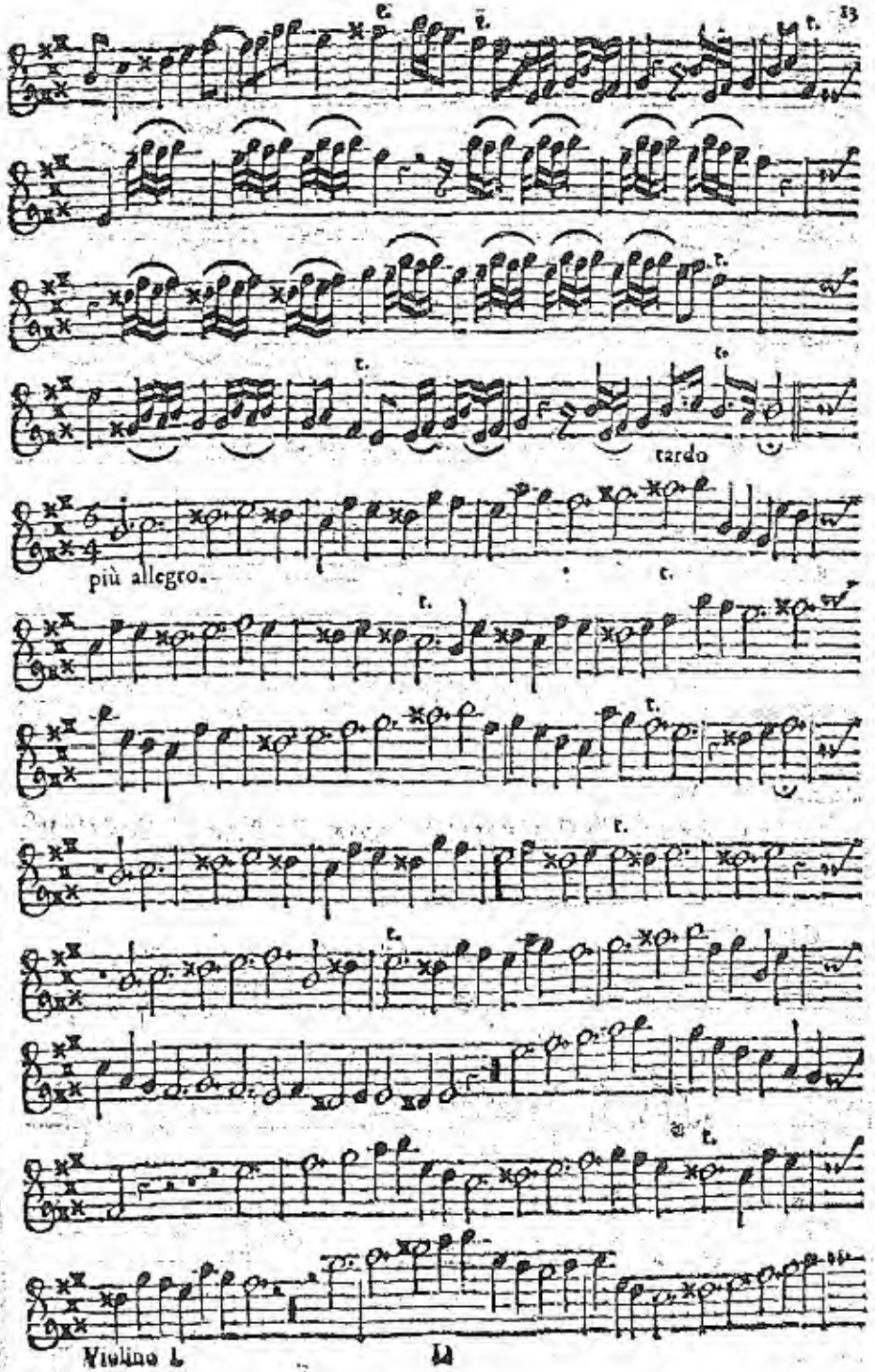

8
piano.
F.

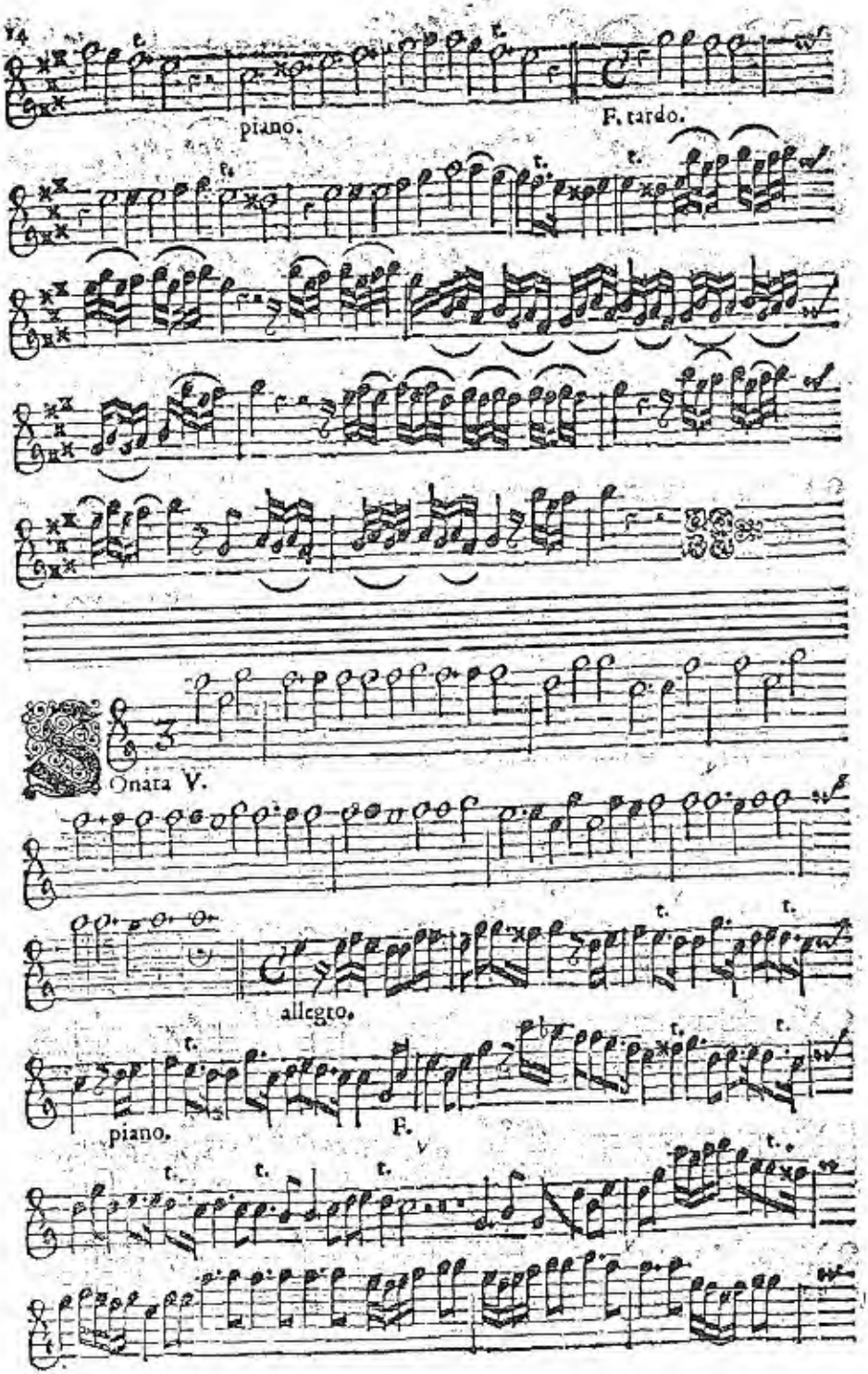


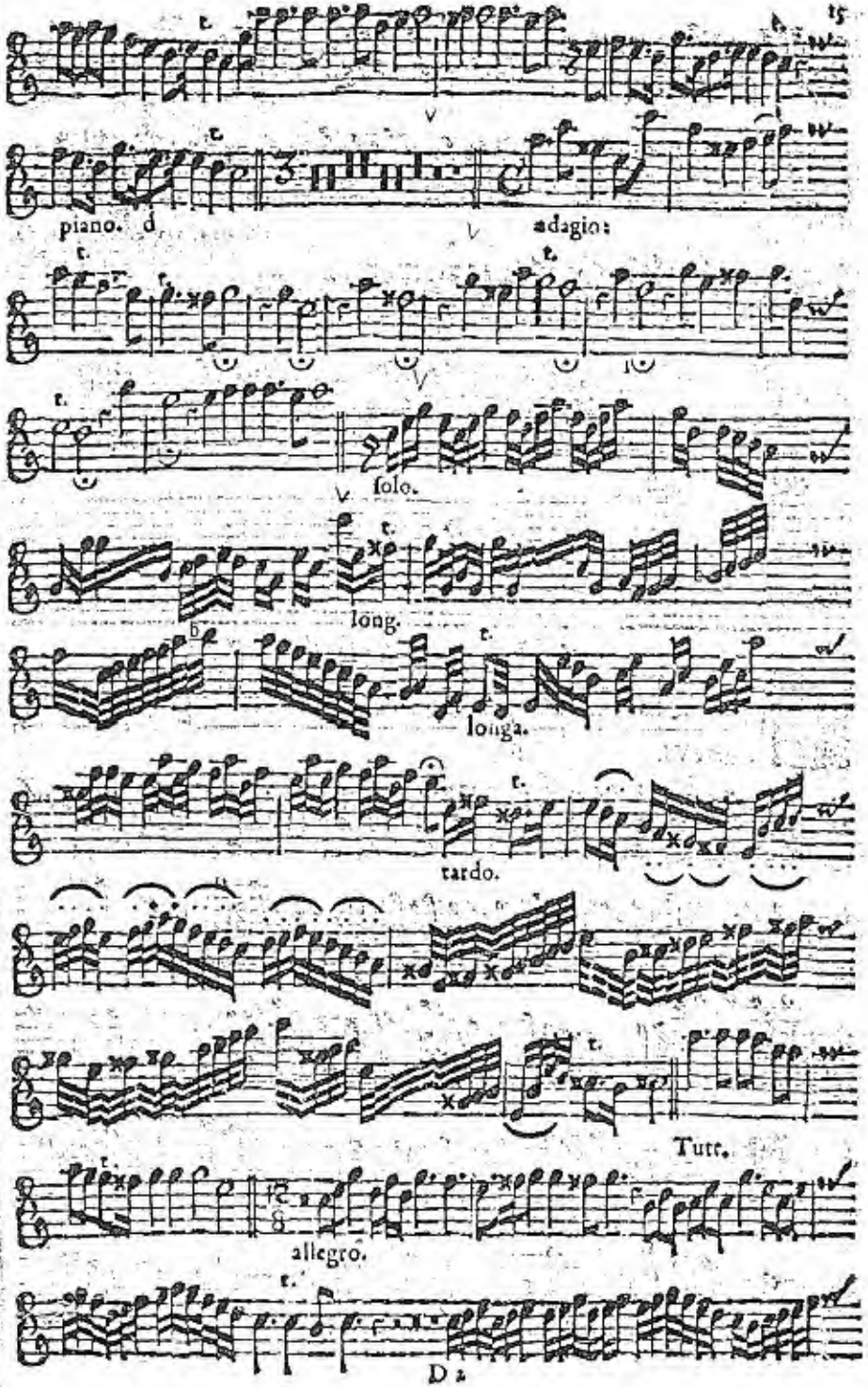

10
t.
piano.
t.
F. Grave:
t.
t.

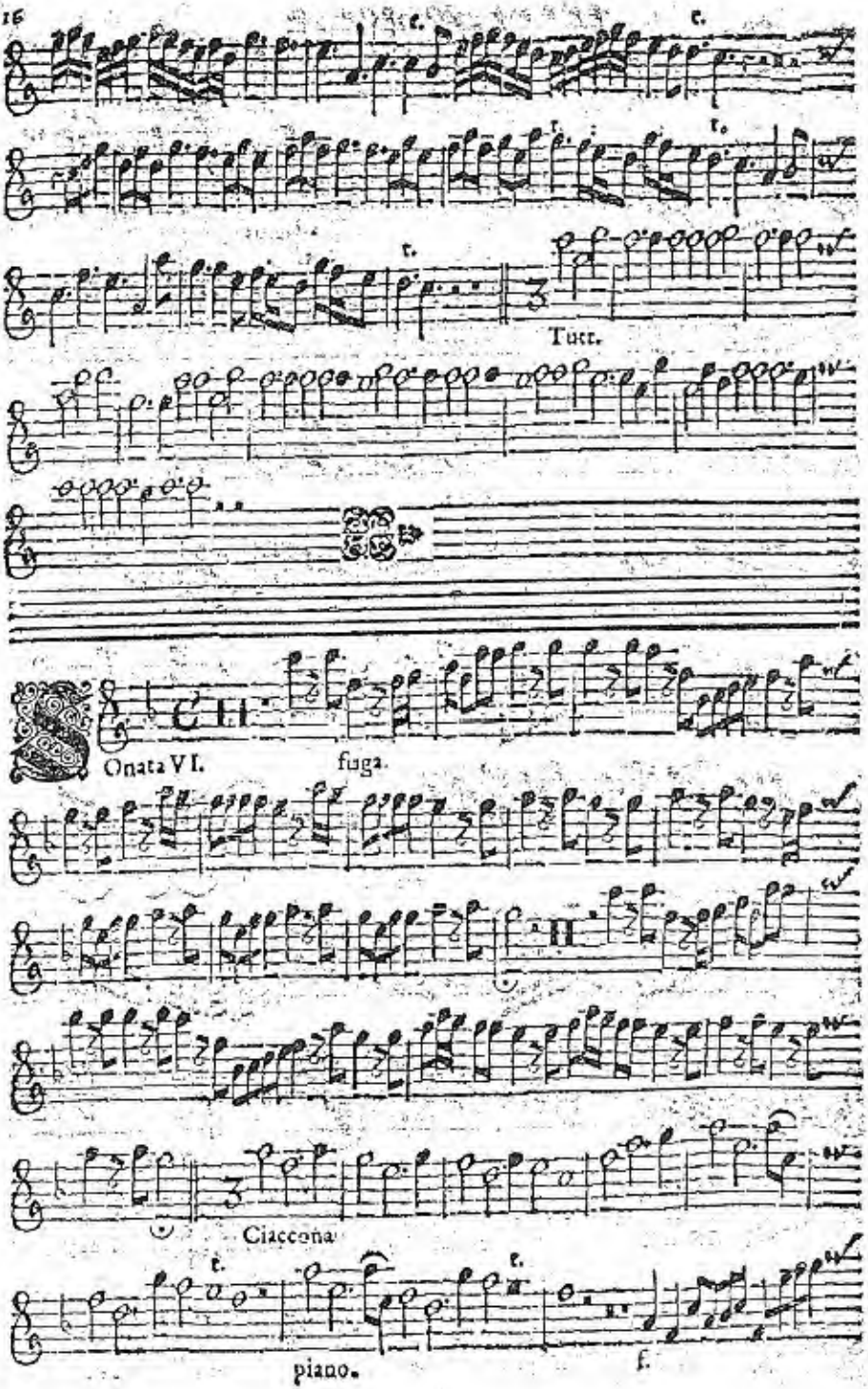

Onata IV. Grave. poco allegro.

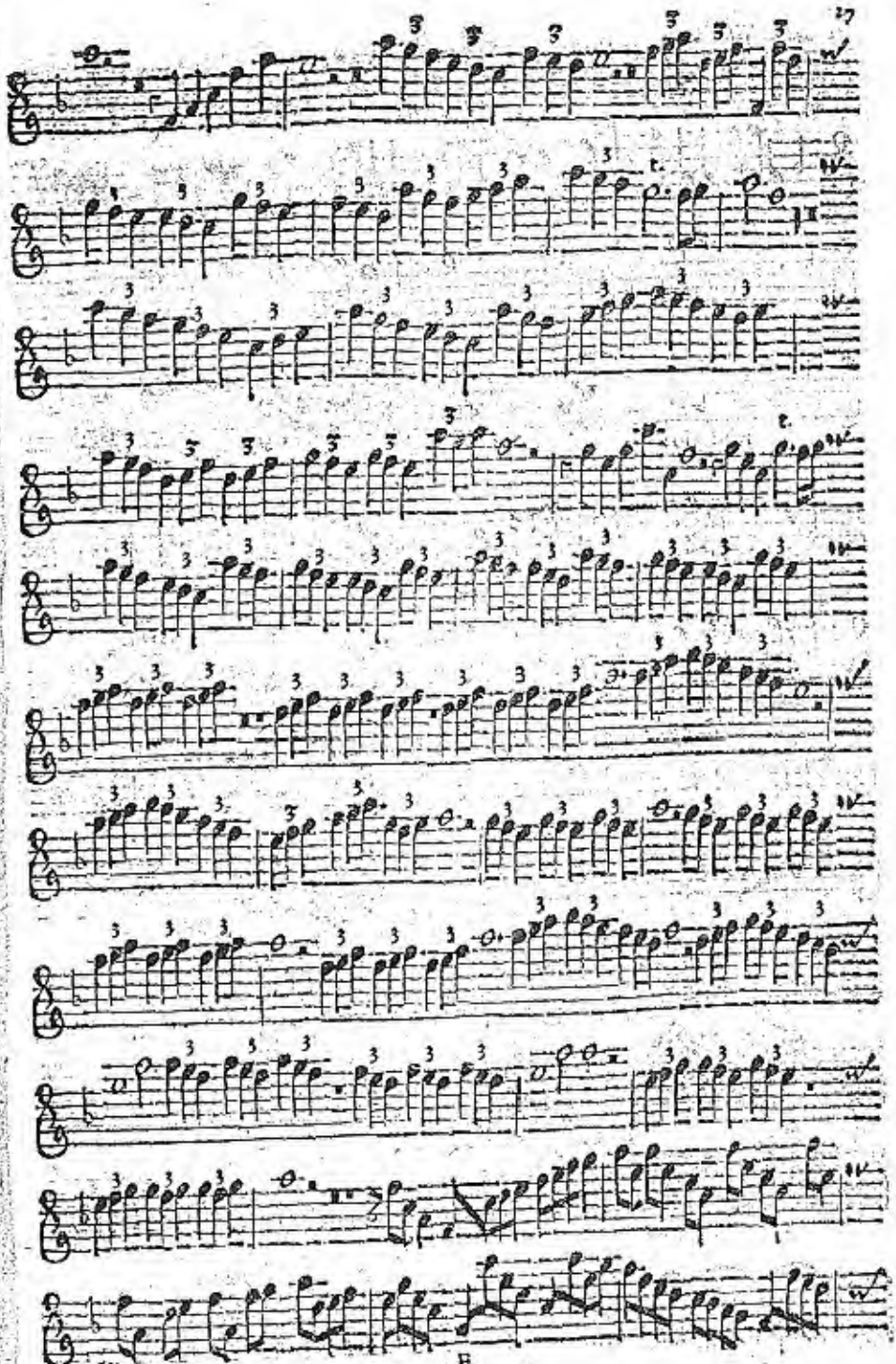

piano.
F.
piano.
F.

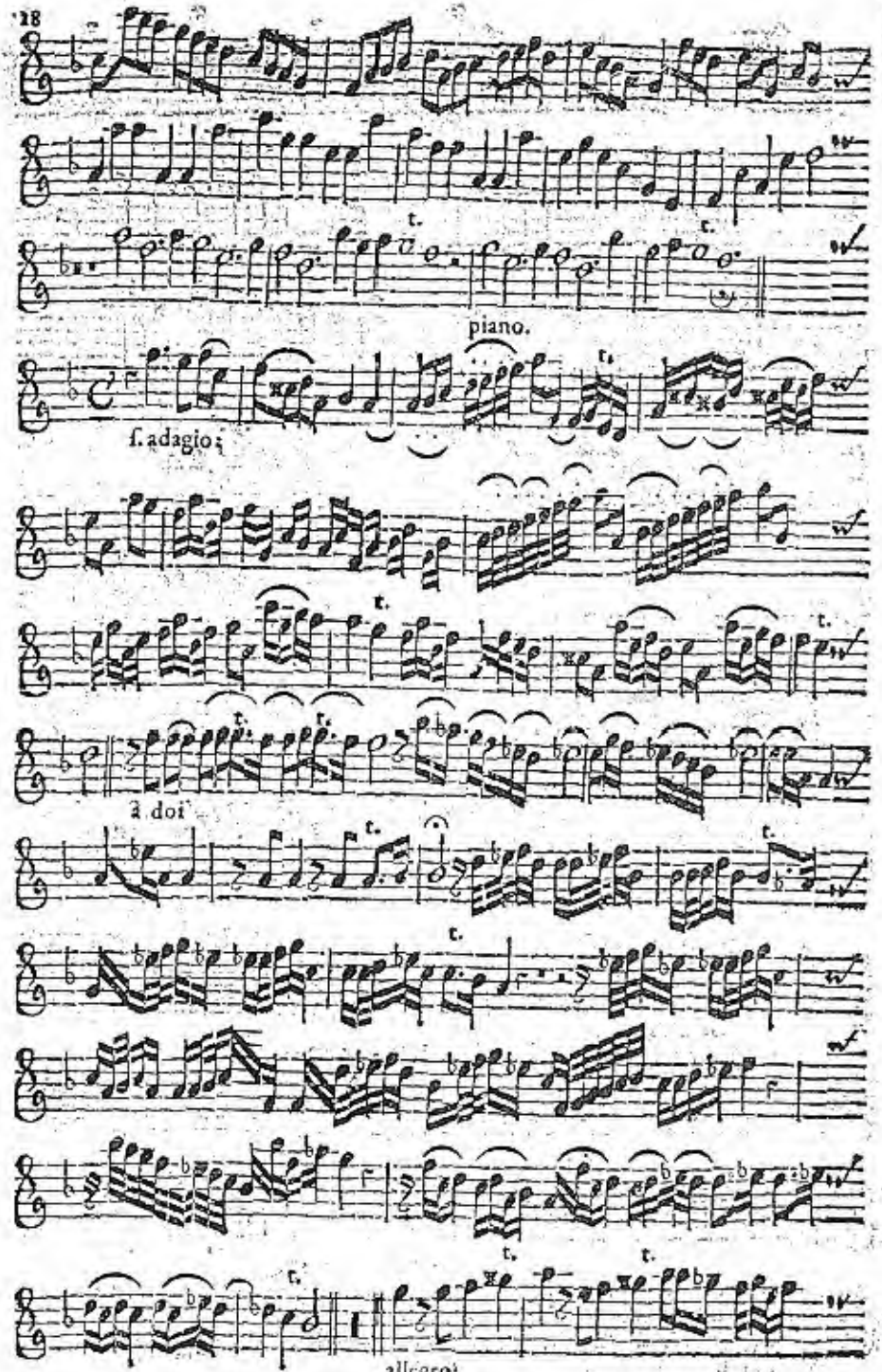

tardo
più allegro.
Violino 1.

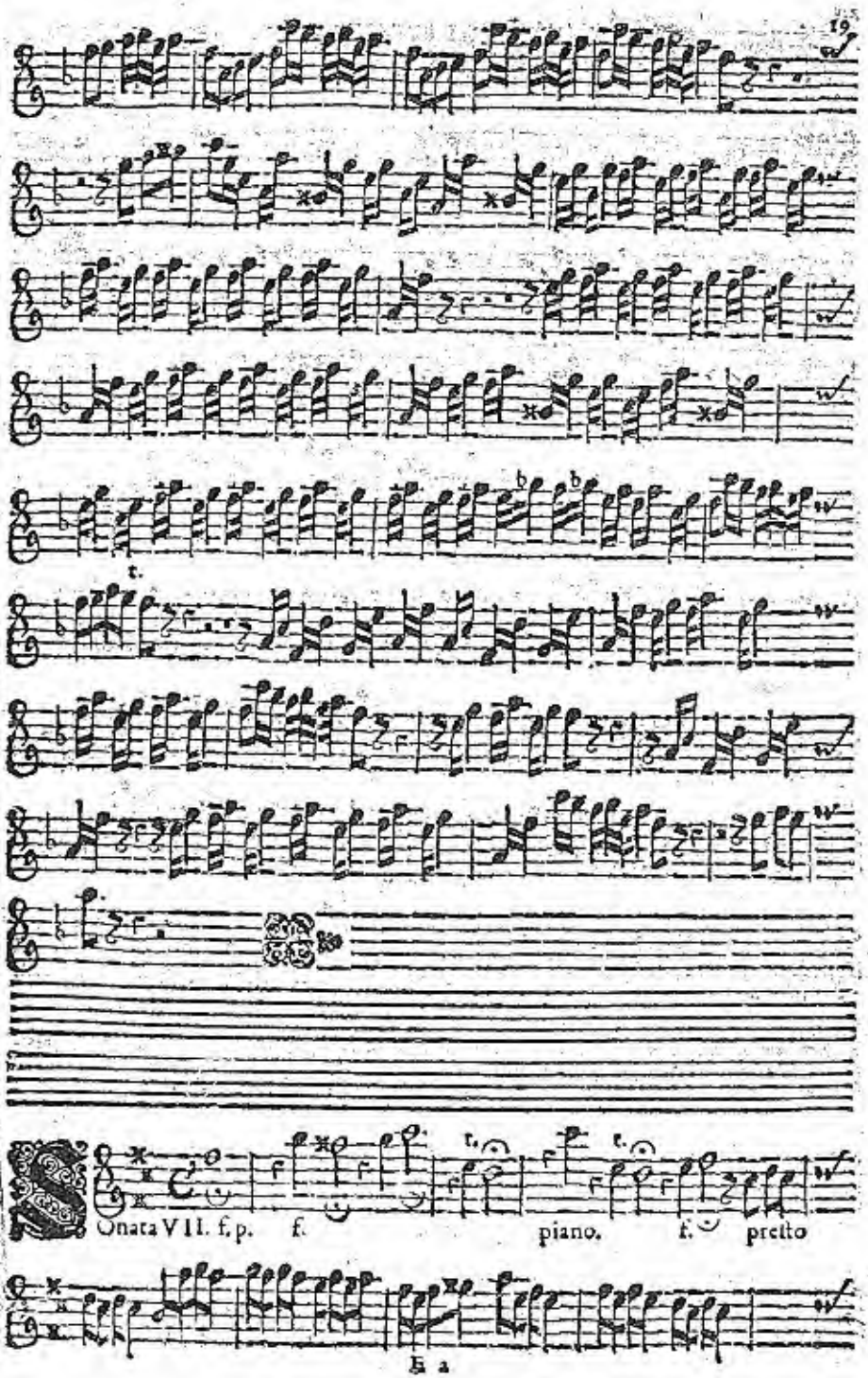

piano.
F. tardo.
Onata V.
allegro.
piano.
F.

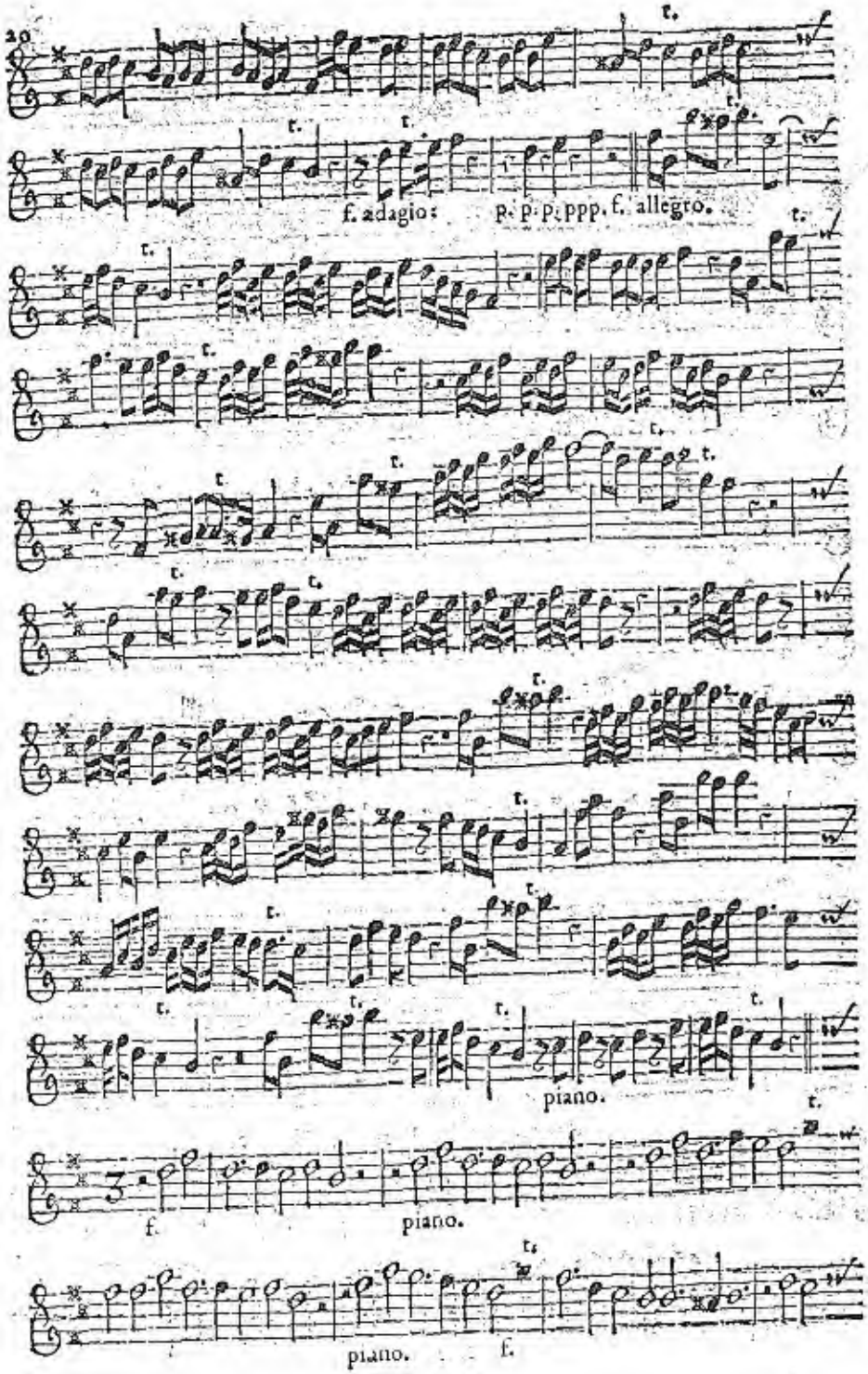

piano.
adagio.
solo.
long.
longa.
tardo.
Tutt.
allegro.

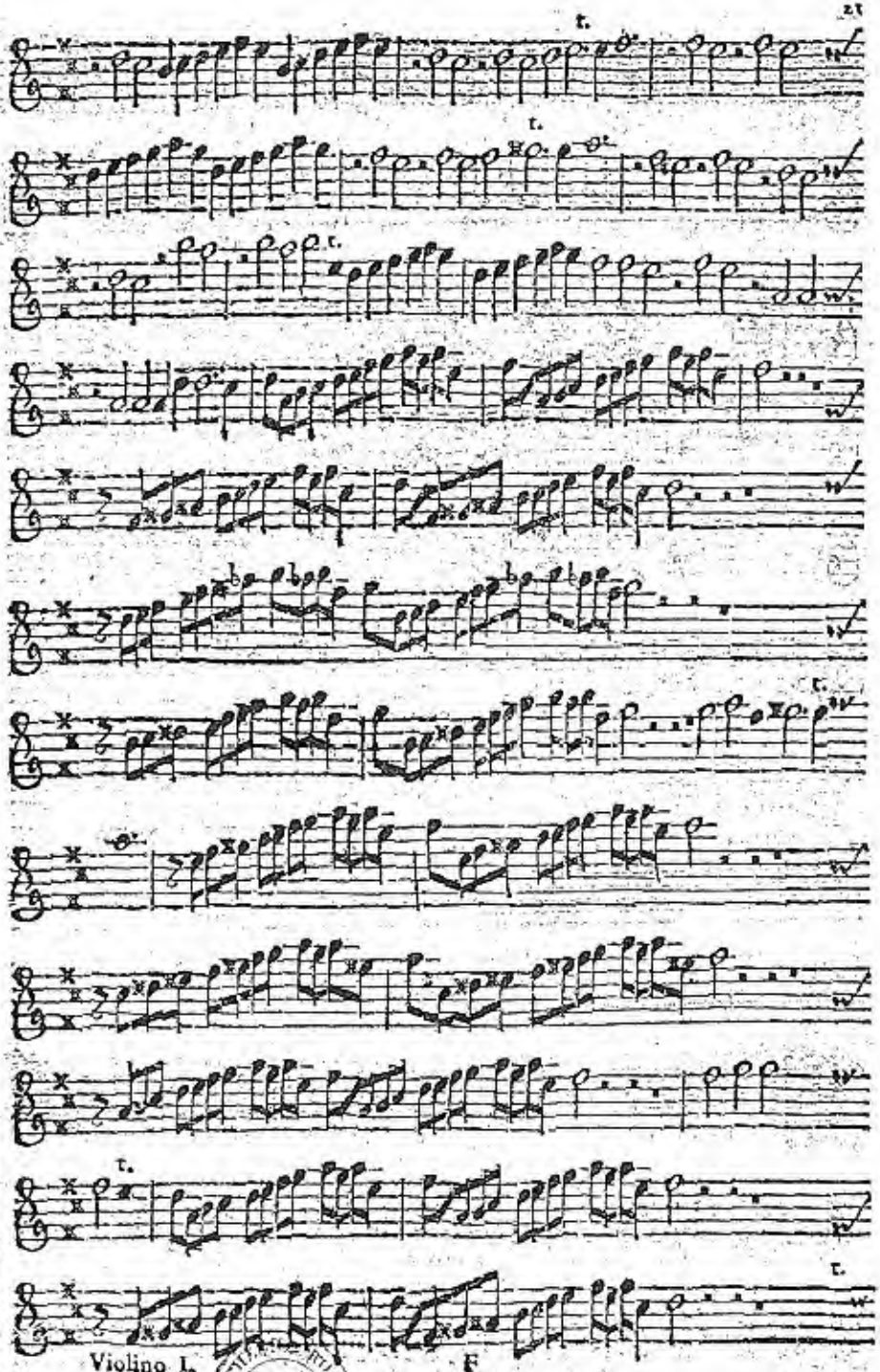

Tutt.
Onata VI.
fuga.
Ciaccona
piano.
f.

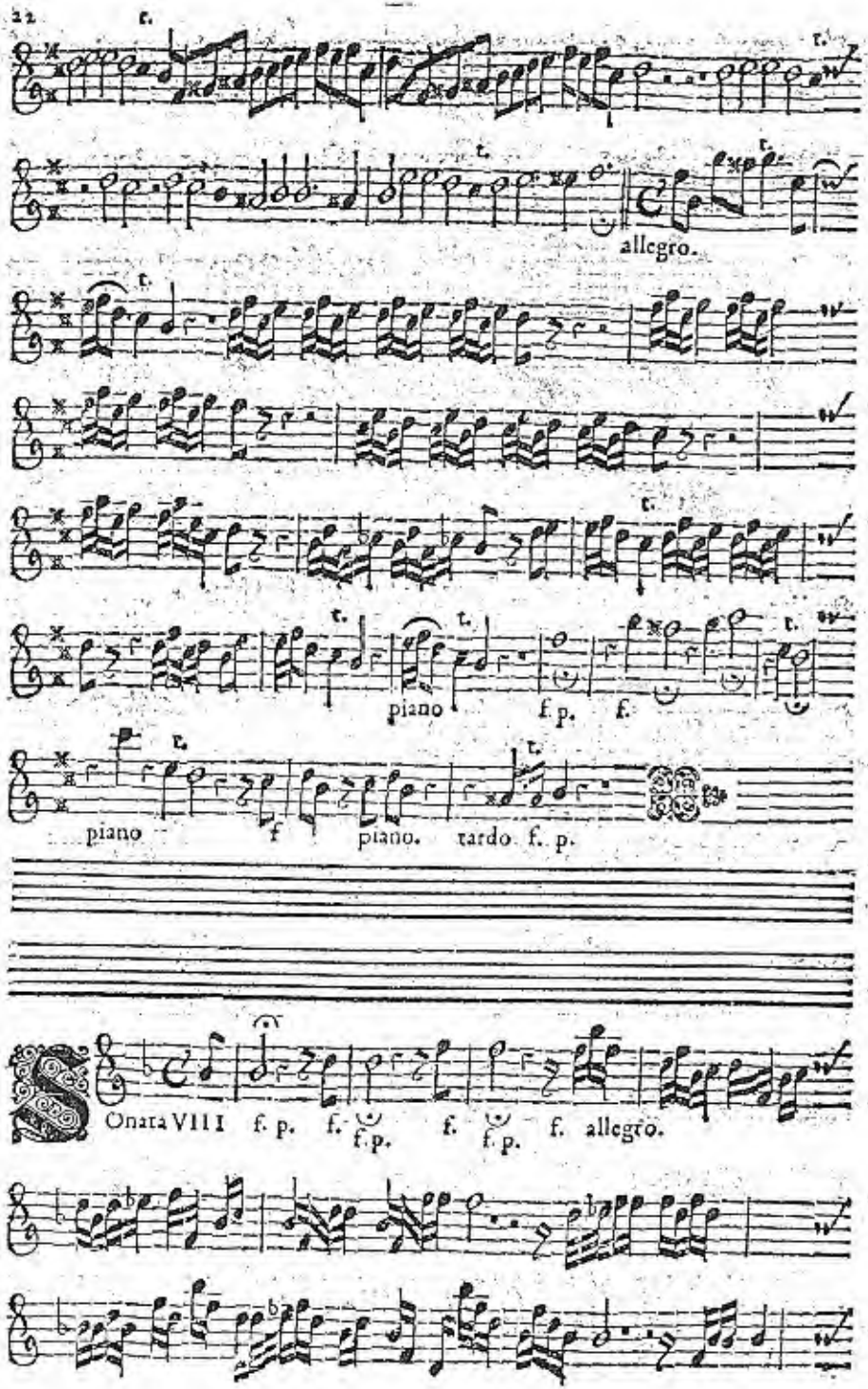


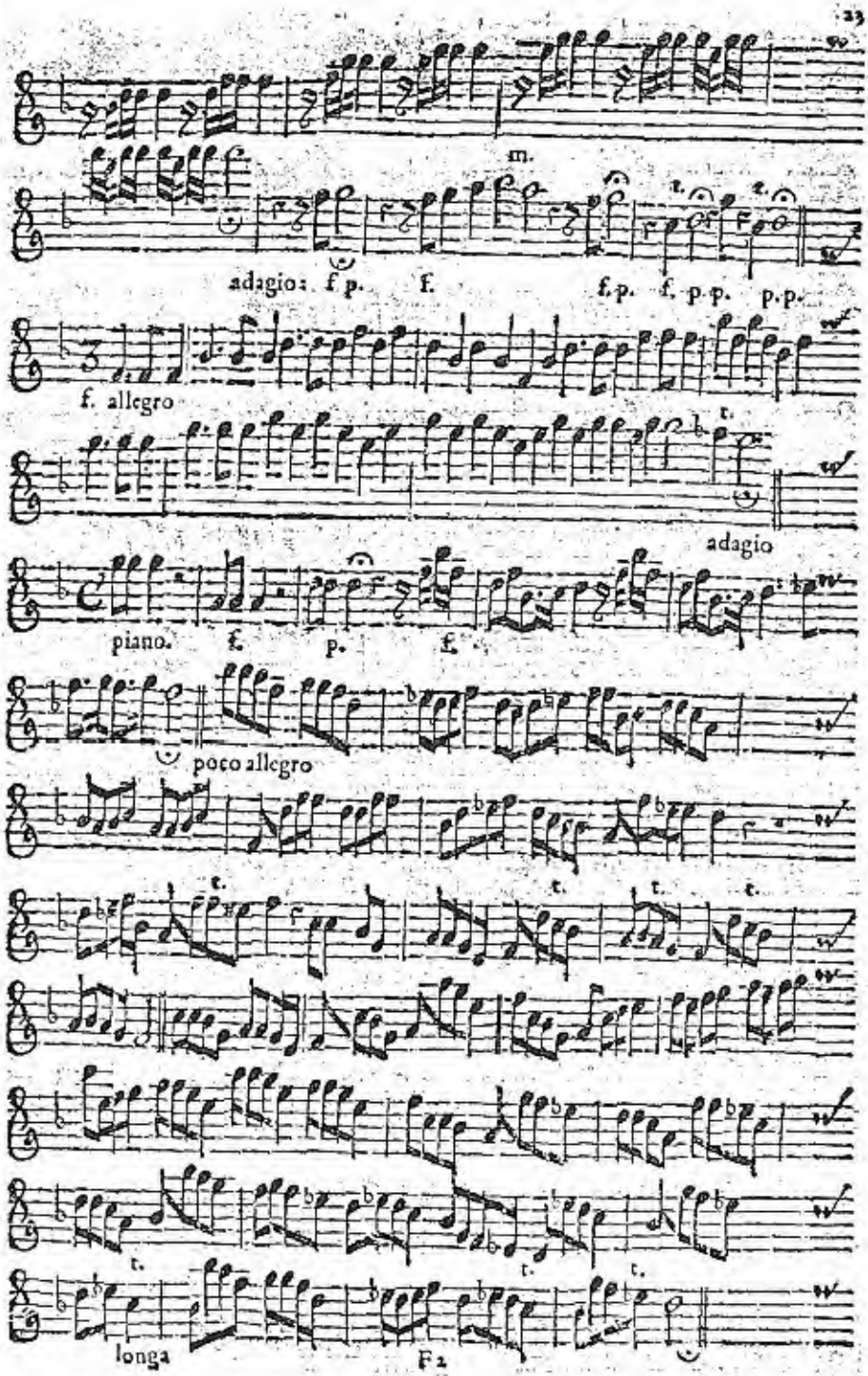

piano.
f. adagio.
a doi
allegro.

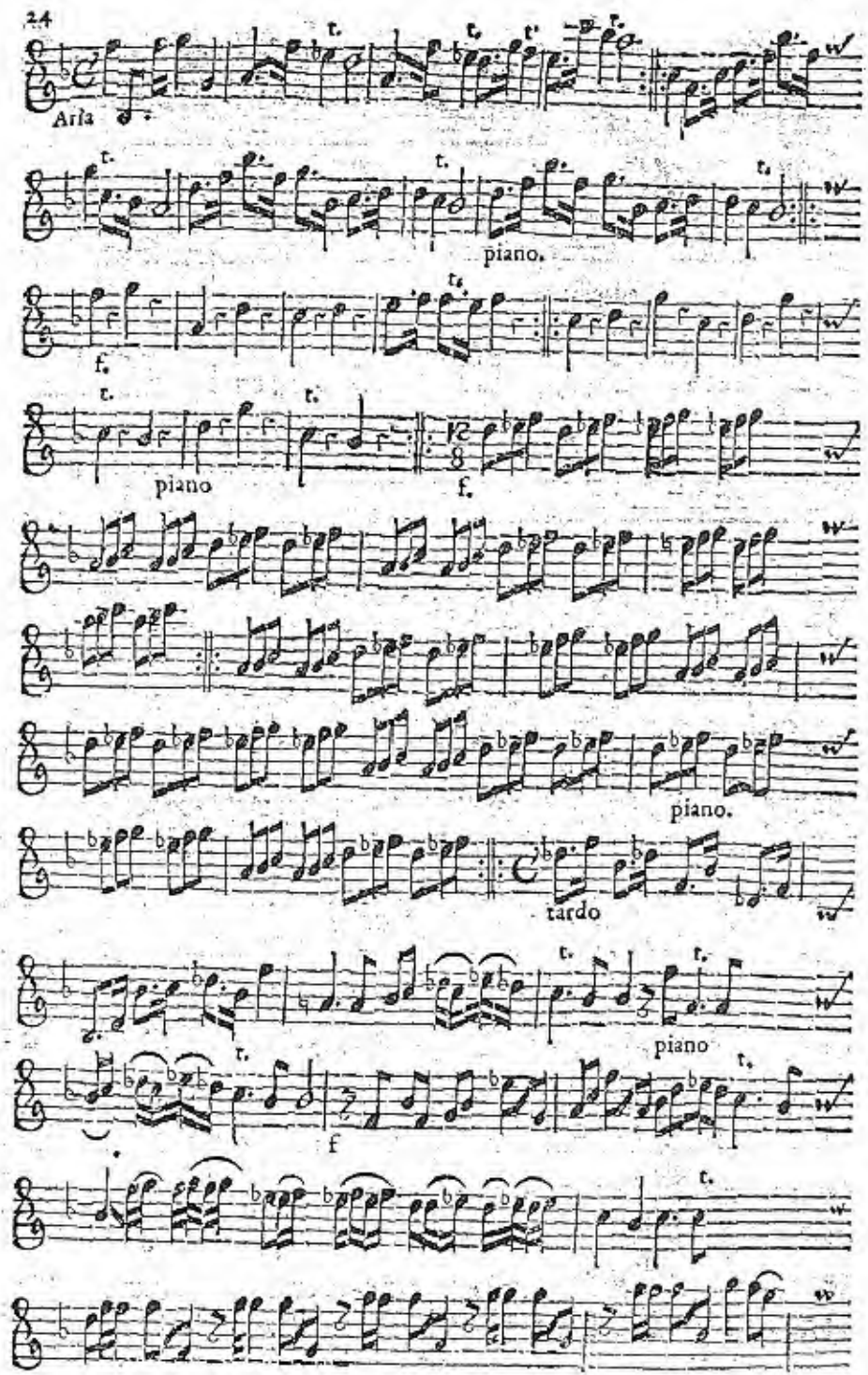

t.
t.
t.
Onata VII. f. p. f.
piano.
f.
presto

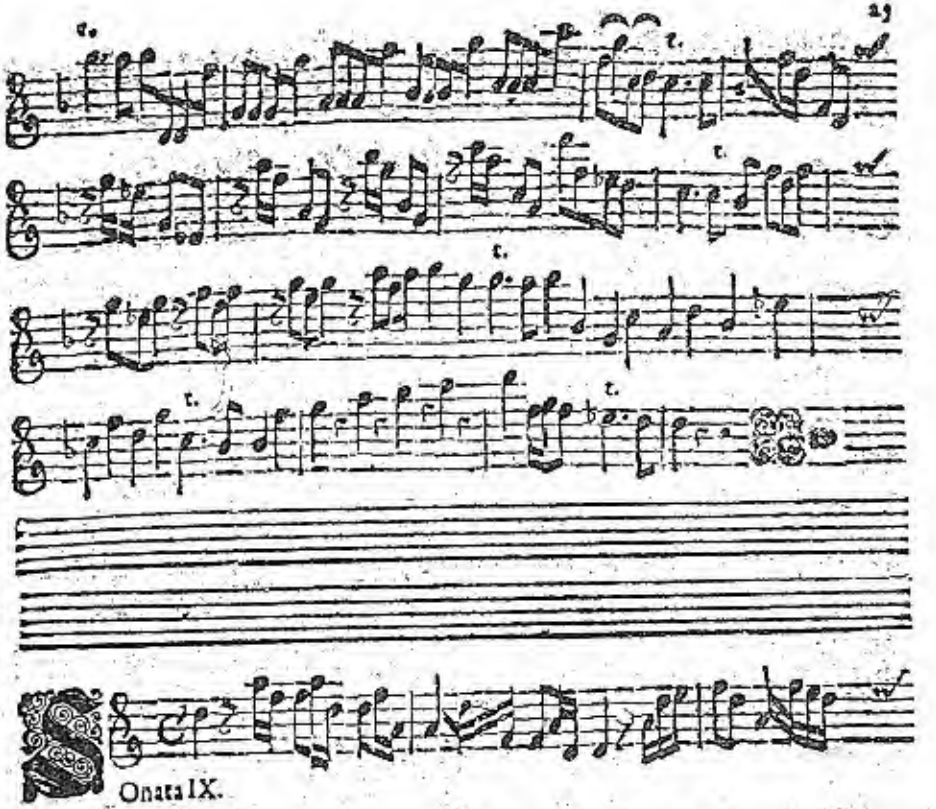

20
f. adagio: p. p. p. ppp. f. allegro.
piano.
f.
piano.
piano.
f.


Violino I.
F

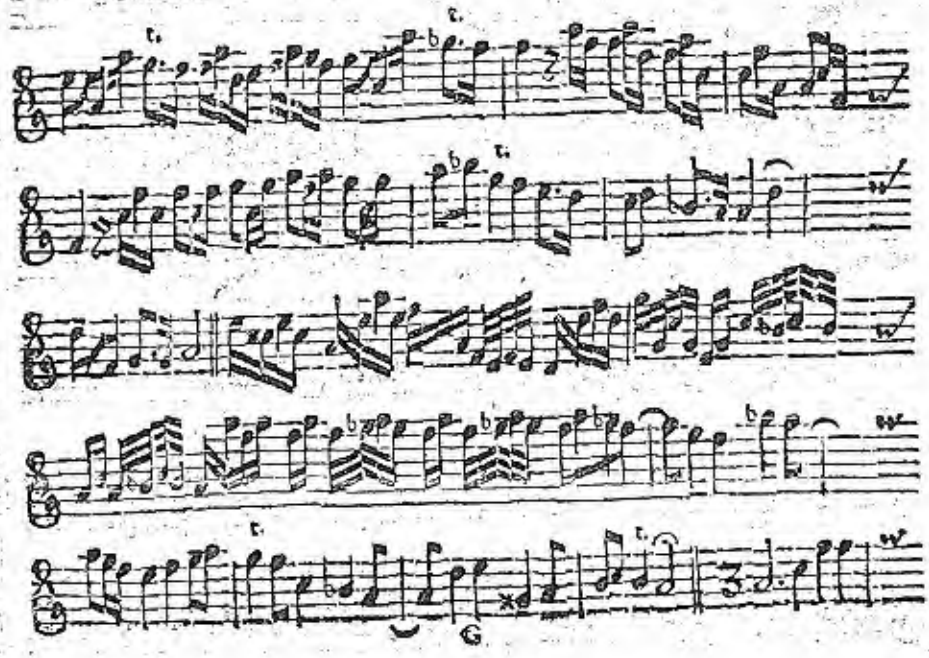

allegro.
piano
f. p.
f.
piano
f
piano.
tardo f. p.
Onata VIII
f. p.
f.
f. p.
f.
f. p.
f.
allegro.

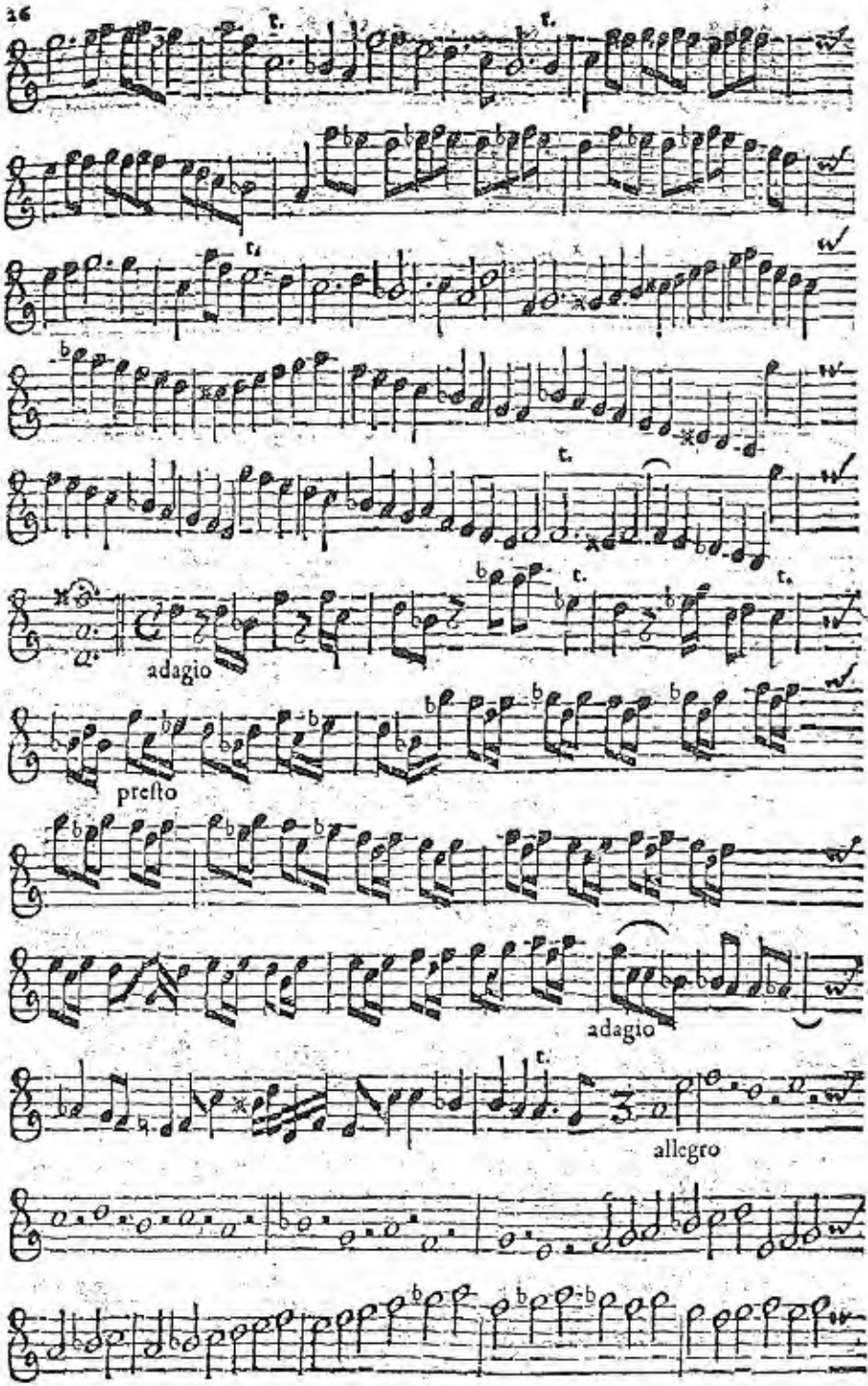

m.
adagio: f p. f. f. p. f. p. p. p. p.
f. allegro
adagio
piano. f. p. f.
poco allegro
longa
F2

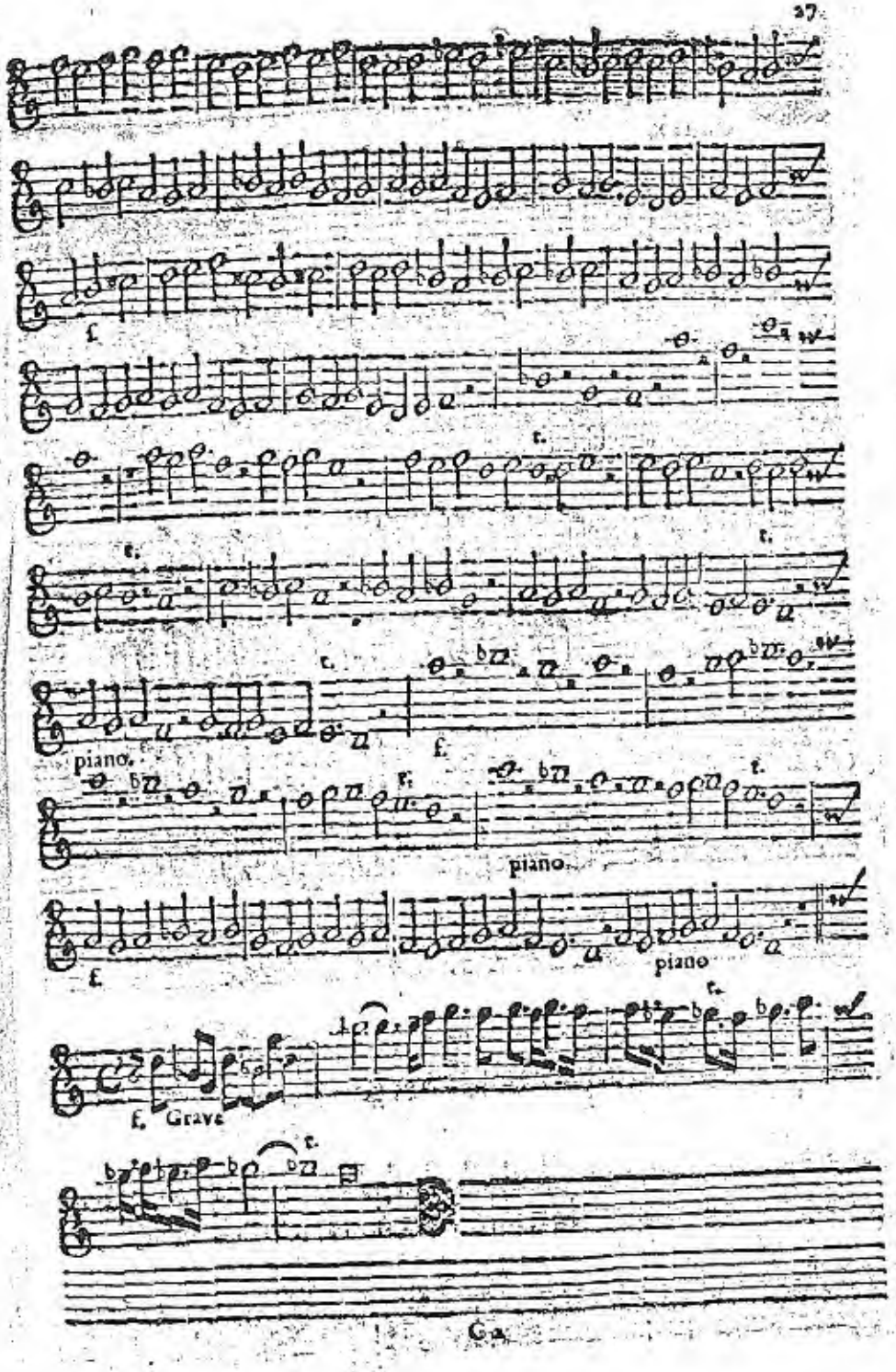

Aria
piano.
f.
piano
f.
piano.
tardo
piano
f

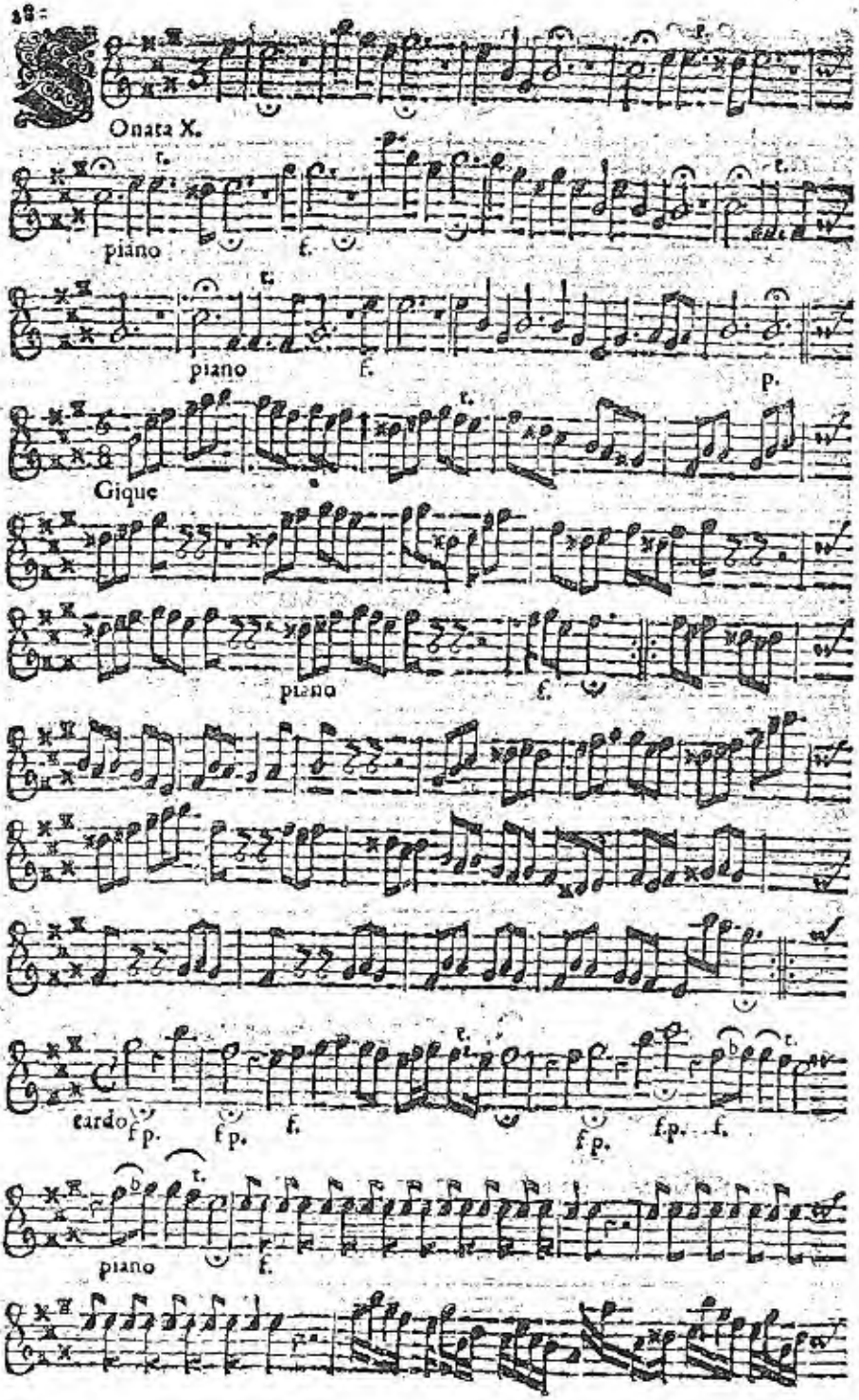


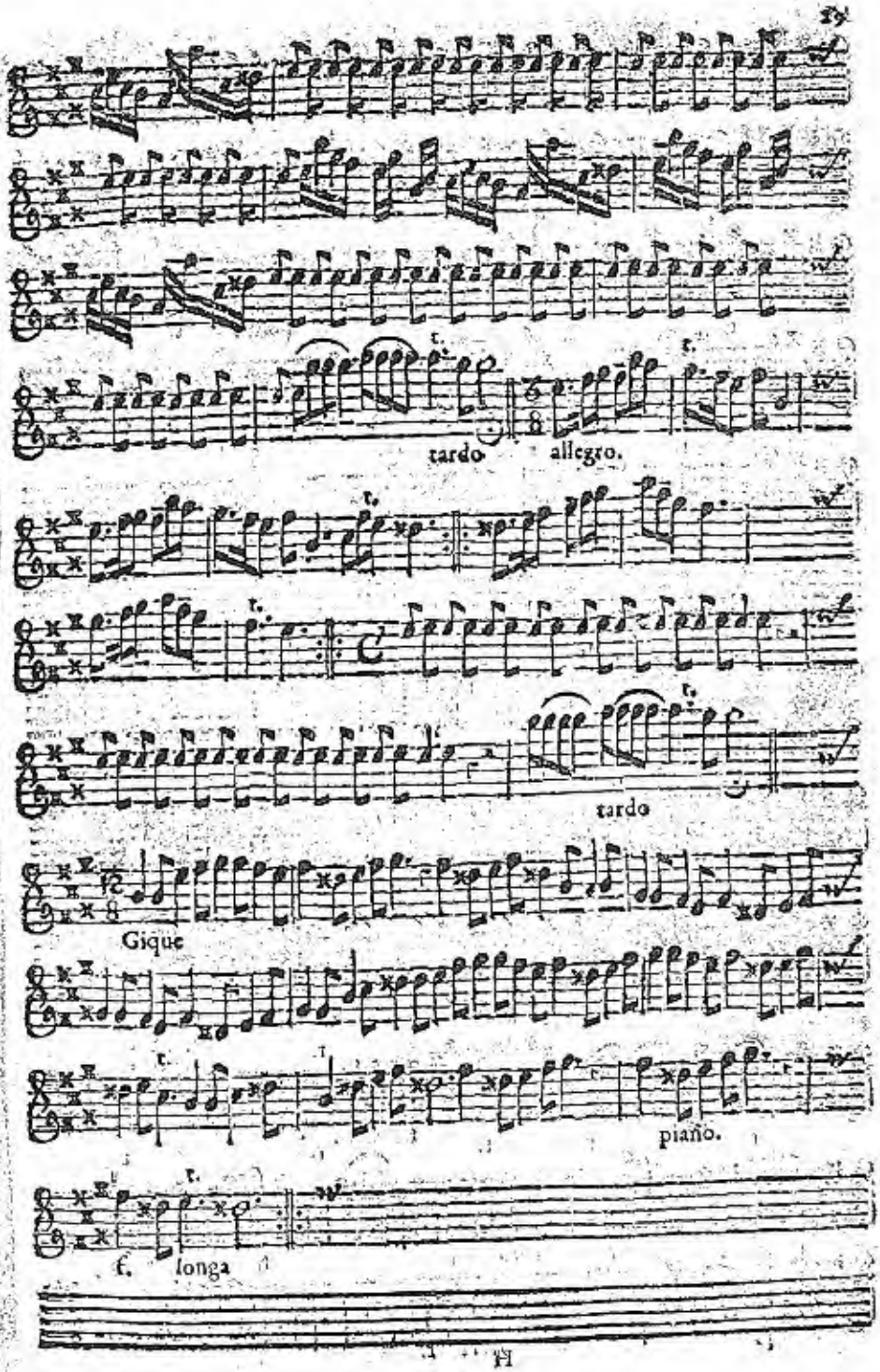
Onata IX.

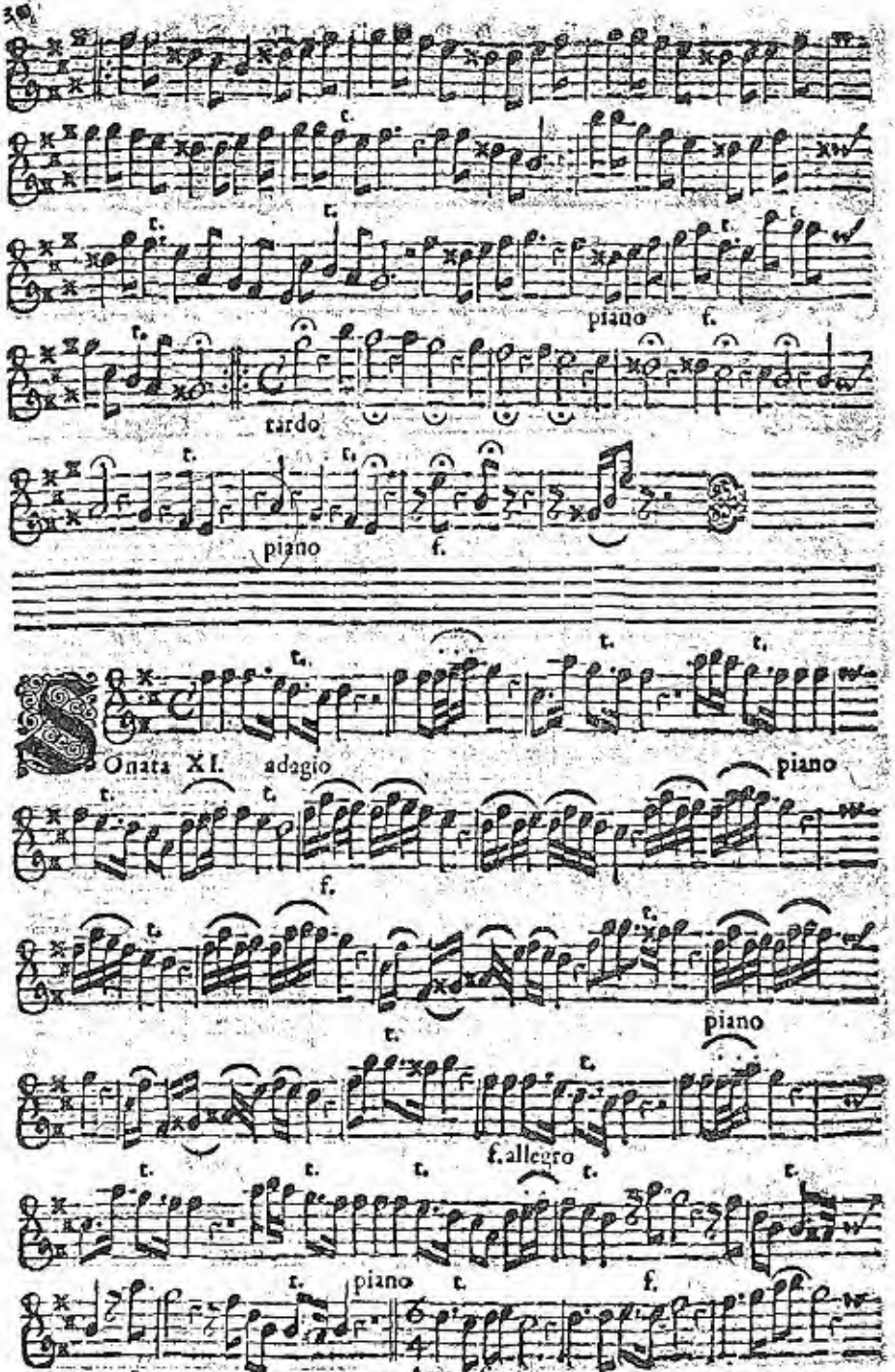


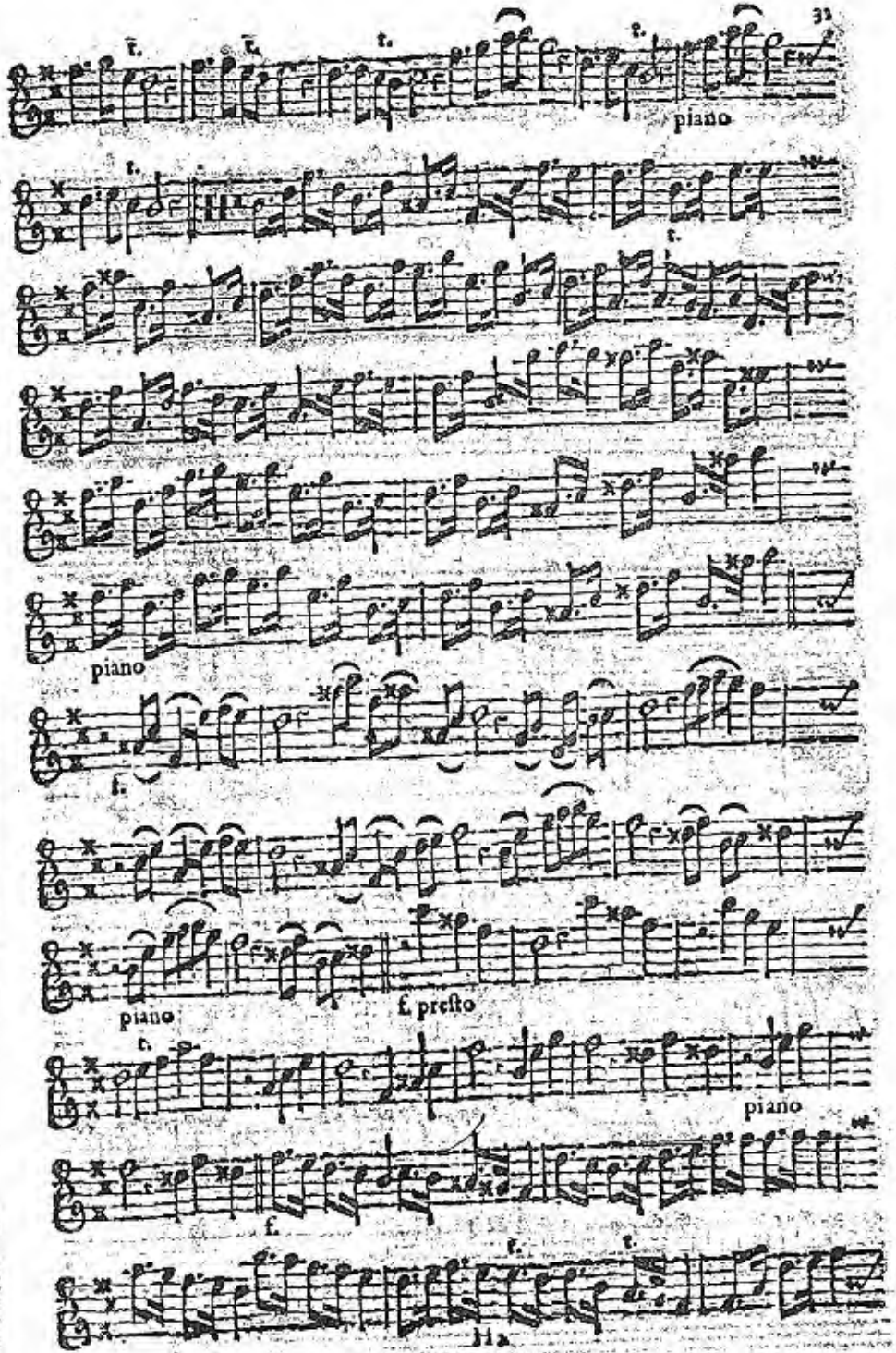

adagio
presto
adagio
allegro

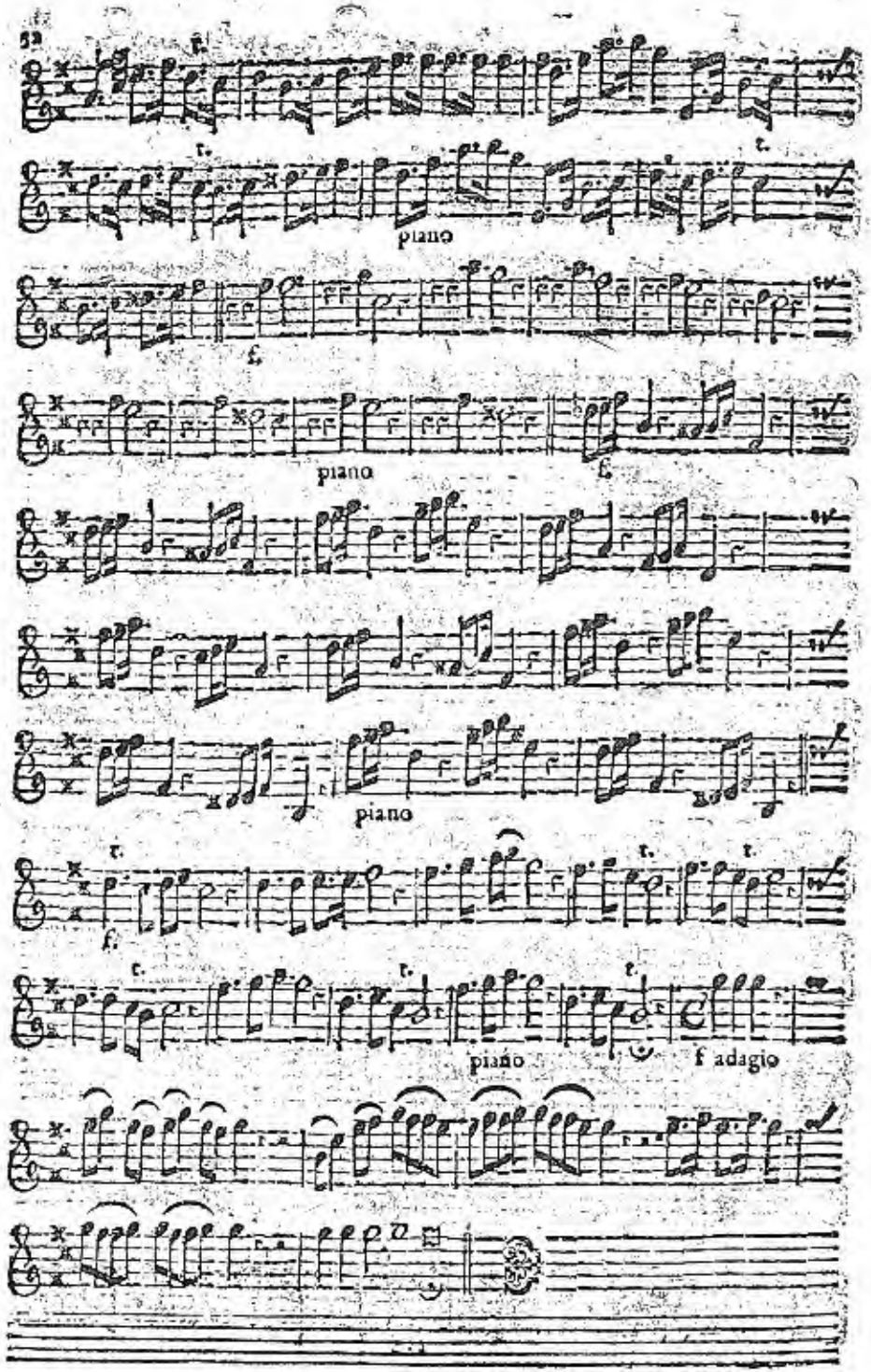

f.
piano.
piano.
piano
f. Grave

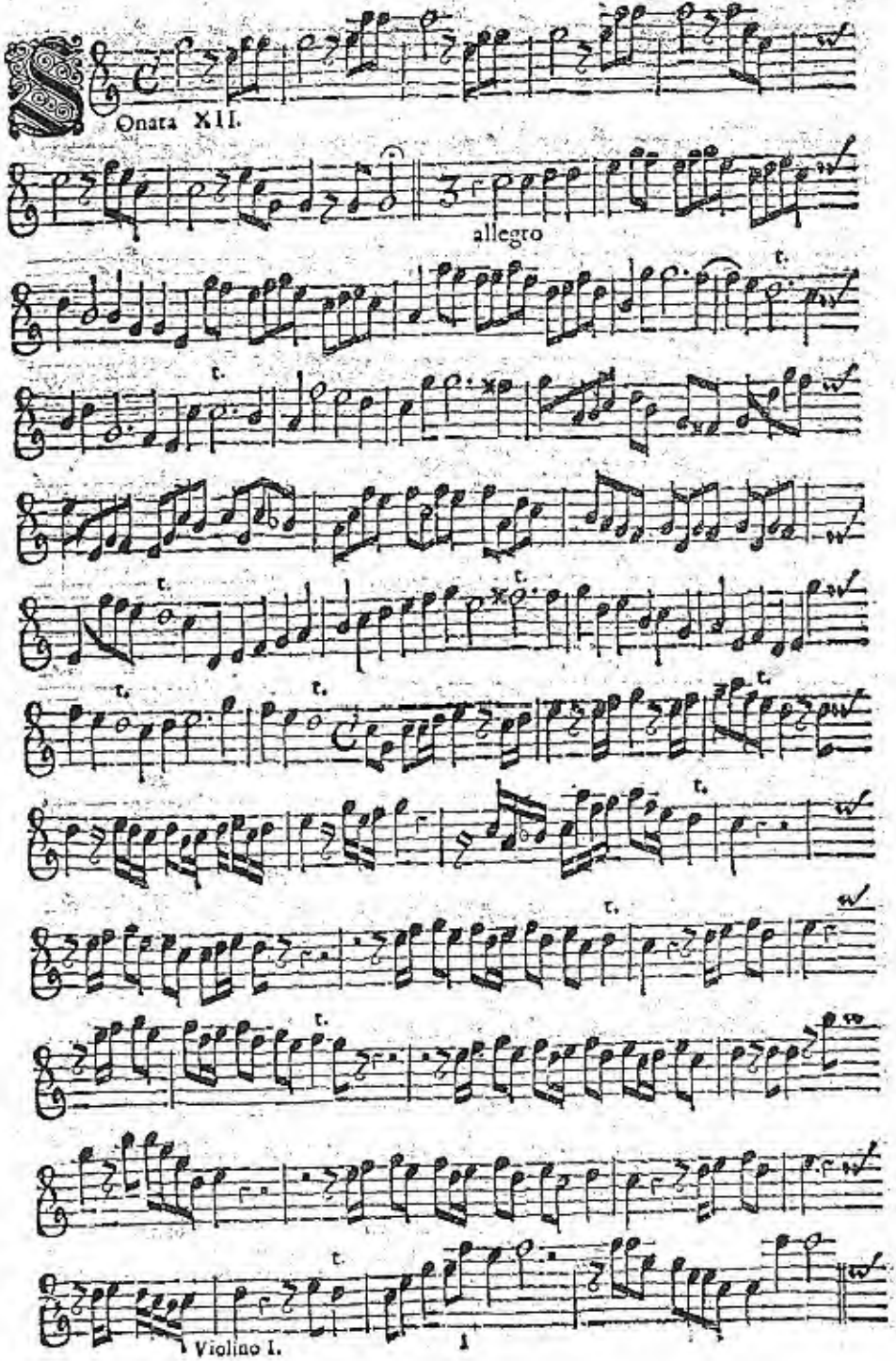

Onata X.
piano
f.
piano
f.
p.
Gique
piano
f.
cardo
f p.
f p.
f.
f p.
f p.
f.
piano
f.

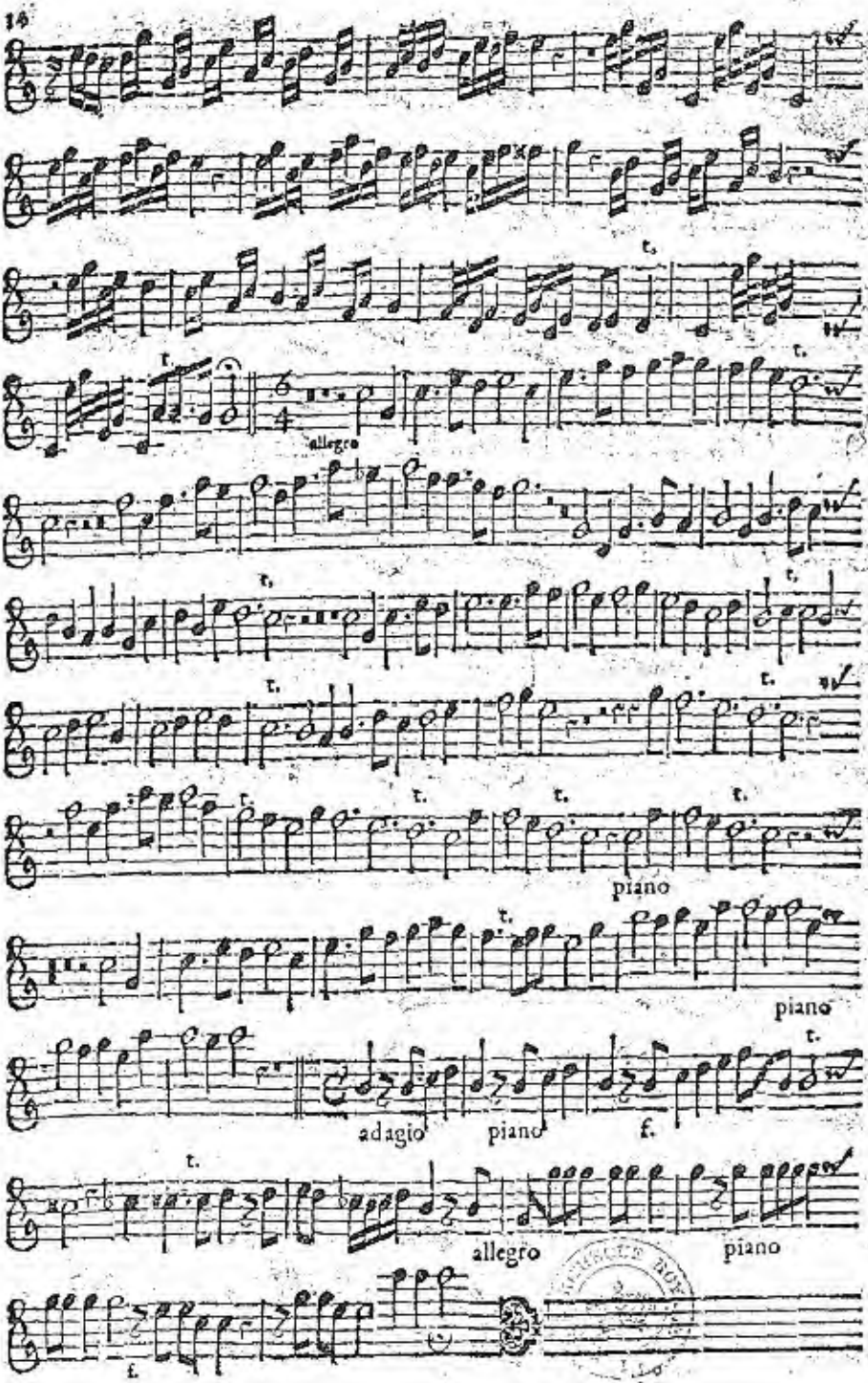

tardo
allegro.
tardo
Gique
piano.
f. longa


piano
f.
tardo
piano
f.
Onata XI.
adagio
piano
f.
piano
f.allegro
piano
f.
P.
Aria
f.


piano
piano
f.
piano
f. presto
piano
f.


piano
piano
piano
piano
f adagio


Onata XII.
allegro
Violino I.


allegro
piano
piano
adagio
piano
f.
allegro
piano
f.

TABULA
SONATARUM.

Sonata I.	à 8.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, & Organo.
Sonata II.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata III.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata IV.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata V.	à 8.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.
Sonata VI.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VII.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VIII.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata IX.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata X.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XI.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XII.	à 8.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.

IL FINE.